

EASY PIANO

JUMBO EASY PIANO SONGBOOK

200 Songs for All Occasions

JUMBO EASY PIANO SONGBOOK



HAL • LEONARD®

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CORPORATION

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ABIDE WITH ME

Words by HENRY F. LYTE
Music by WILLIAM H. MONK

Moderately

Chords: C, F, C7, F, C, F, B \flat , F, C, F

Measure 1: C (2 1)

Measure 2: F

Measure 3: C7

Measure 4: F

Measure 5: C

Measure 6: F

Measure 7: B \flat

Measure 8: F

Measure 9: C (3 2)

Measure 10: F

Dynamic: *mp*

Chords: F, C, Dm, F, B \flat , C7

Measure 1: F (4 1)

Measure 2: C

Measure 3: Dm

Measure 4: F (4 1)

Measure 5: B \flat

Measure 6: C7 (5)

Verses:

1. A - bide with me; fast falls the e - ven -
2. Swift to its close ebbs out life's lit -
- 3.-5. (See additional verses)

Dynamic: *mp*

Chords: F, C7, F, B \flat , F

Measure 1: F

Measure 2: C7 (3)

Measure 3: F

Measure 4: B \flat

Measure 5: F

Lyrics:

tide. day. The Earth's dark - ness grow deep - ens, its

Dynamic: *mp*

Gm F G7 C F C

Lord, with me a - bide.
glor - ies pass a - way.

When oth - er
Change and de -

Dm F Bb Gm D7 Gm

help - ers in
cay in

fail and com - forts
all a - round I

flee,
see;

C F C7 F C F Bb F C F

Help of the help - less, oh, a - bide with me.
O Thou who chang - est not, a - bide with me.

Additional Verses

3. I need thy presence every passing hour.
What but thy grace can foil the tempter's power?
Who, like thyself, my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.
4. I fear no foe, with thee at hand to bless;
ills have no weight, and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still, if thou abide with me.
5. Hold thou thy cross before my closing eyes;
shine through the gloom and point me to the skies.
Heaven's morning breaks, and earth's vain shadows flee;
in life, in death, O Lord, abide with me.

Moderately fast

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Chord progression: E7, F

Measure 1: Treble clef has a melody of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef has a bass line with chords (E2, G2, B2, D3, E3, G3, B3, D4).

Measure 2: Treble clef has a melody of eighth notes (F4, G4, A4, B4, A4, G4, F4). Bass clef has a bass line with chords (F2, A2, C3, E3, F3, A3, C4, E4).

Chord progression: G7, C

Measure 3: Treble clef has a melody of eighth notes (F4, G4, A4, B4, A4, G4, F4). Bass clef has a bass line with chords (G2, B2, D3, E3, G3, B3, D4, F4).

Measure 4: Treble clef has a melody of eighth notes (C4, D4, E4, F4, E4, D4, C4). Bass clef has a bass line with chords (C2, E2, G2, B2, C3, E3, G3, B3).

Chord progression: C7, F, Fm

Measure 5: Treble clef has a melody of eighth notes (C4, D4, E4, F4, E4, D4, C4). Bass clef has a bass line with chords (C2, E2, G2, B2, C3, E3, G3, B3).

Measure 6: Treble clef has a melody of eighth notes (F4, G4, A4, B4, A4, G4, F4). Bass clef has a bass line with chords (F2, A2, C3, E3, F3, A3, C4, E4).

Chord progression: C, D7, G7, C

Measure 7: Treble clef has a melody of eighth notes (C4, D4, E4, F4, E4, D4, C4). Bass clef has a bass line with chords (C2, E2, G2, B2, C3, E3, G3, B3).

Measure 8: Treble clef has a melody of eighth notes (D4, E4, F4, G4, F4, E4, D4). Bass clef has a bass line with chords (D2, F2, A2, C3, D3, F3, A3, C4).

First system of piano music. The treble clef staff contains a melodic line with a repeat sign at the beginning. The first measure is marked with a chord of E7 and a fingering of 5. The second measure has a fingering of 1. The third measure has a fingering of 4. The fourth measure has a fingering of 3. The fifth measure has a fingering of 2. The sixth measure has a fingering of 1. The seventh measure is marked with a chord of Am and a fingering of 4. The eighth measure has a fingering of 3. The ninth measure has a fingering of 2. The tenth measure has a fingering of 1. The bass clef staff contains a bass line with a key signature of one sharp (F#) and a series of chords.

Second system of piano music. The treble clef staff contains a melodic line with a repeat sign at the beginning. The first measure is marked with a chord of G7 and a fingering of 2. The second measure has a fingering of 1. The third measure has a fingering of 1. The fourth measure has a fingering of 1. The fifth measure is marked with a chord of C and a fingering of 1. The sixth measure has a fingering of 1. The seventh measure has a fingering of 1. The eighth measure has a fingering of 1. The ninth measure is marked with a chord of F and a fingering of 1. The tenth measure has a fingering of 1. The eleventh measure is marked with a chord of Fm and a fingering of 1. The twelfth measure has a fingering of 1. The bass clef staff contains a bass line with a series of chords.

Third system of piano music. The treble clef staff contains a melodic line with a repeat sign at the beginning. The first measure is marked with a chord of C/E. The second measure has a fingering of 1. The third measure has a fingering of 1. The fourth measure has a fingering of 1. The fifth measure is marked with a chord of Ebdim7 and a fingering of 1. The sixth measure has a fingering of 1. The seventh measure has a fingering of 1. The eighth measure has a fingering of 1. The ninth measure is marked with a chord of Dm7 (labeled 1. Dm7) and a fingering of 1. The tenth measure has a fingering of 1. The eleventh measure has a fingering of 1. The twelfth measure is marked with a chord of G7 and a fingering of 1. The bass clef staff contains a bass line with a series of chords.

Fourth system of piano music. The treble clef staff contains a melodic line with a repeat sign at the beginning. The first measure is marked with a chord of C. The second measure has a fingering of 1. The third measure has a fingering of 1. The fourth measure has a fingering of 1. The fifth measure is marked with a chord of Dm7 (labeled 2. Dm7) and a fingering of 1. The sixth measure has a fingering of 1. The seventh measure has a fingering of 1. The eighth measure has a fingering of 1. The ninth measure is marked with a chord of G7 and a fingering of 1. The tenth measure has a fingering of 1. The eleventh measure is marked with a chord of C and a fingering of 1. The twelfth measure has a fingering of 1. The bass clef staff contains a bass line with a series of chords.

AIN'T WE GOT FUN?

from BY THE LIGHT OF THE SILVERY MOON

Words by GUS KAHN and RAYMOND B. EGAN

Music by RICHARD A. WHITING

Moderately

System 1: C7, F, C7, F. *mf*. Ev - 'ry morn - ing,

System 2: C7. ev - 'ry eve - ning, ain't we got fun?

System 3: F. Not much mon - ey, oh, but hon - ey, ain't we got fun?

System 4: B \flat , C \sharp 7. The rent's un - paid, dear,

F Dm Am

we have - n't a car. But an - y -

E7 A#dim E7 Am C7

way, dear, we'll stay as we are.

F C7

E - ven if we owe the gro - cer, don't we have

5 1

fun? Tax col - lec - tor's get - ting clos - er,

F Bb

still we have fun. There's noth - ing

A Dm Bb E7 F Dm Bbm/Db

sur - er, the rich get rich and the poor get poor - er.

F G9 C7

In the mean - time, in be - tween time, ain't we got

1. F C7 2. F

fun? fun?

AFTER YOU'VE GONE

from ONE MO' TIME

Words by HENRY CREAMER
Music by TURNER LAYTON

Moderately (♩ = $\frac{3}{4}$)

G **A7** **D7**

mf

G **A7** **D7**

Now won't you list - en dear - ie while I say, —

G **A7** **D7** **B7**

How could you tell me that you're goin' a - way? — Don't say that

Em **A7** **D** **A7** **D7**

we must part, — Don't break my ach - ing heart; —

2 4

G A7 D7

You know I've loved you tru - ly man - y years, —

G7 C C#dim

Loved you night and day; How can you leave me, can't you

G E7 A7 D7 G G7

see my tears? List - en while I say:

Cmaj7 F7

Af - ter you've gone — and left me cry - ing;
Af - ter I'm gone, — af - ter we break - up;

G **E7** **A7**

Af - ter you've gone, —
Af - ter I'm gone, —

There's no de - ny - ing;
You're gon-na' wake up;

you'll feel blue, —
you will find, —

1 2 5

D7 **G**

You'll feel sad, —
You were blind, —

You'll miss the dear - est pal you've
To let some - bod - y come and

G7 **Cmaj7**

ev - er had; —
change your mind; —

There'll come a time, —
Af - ter the years, —

4

F7 **G**

Now don't for - get it,
we've been to - geth - er,

There'll come a time, —
Their joy and tears, —

when you'll re - gret - it;
all kinds of weath - er

1

Am E7 Am F7

Some day, when you grow lone ly,
Some day, blue and down heart ed,

G B7 Em A7

Your heart will break like mine and you'll want me on ly,
You'll long to be with me right back where you start ed;

G D7 1. G C C#dim

Af - ter you've gone, - Af - ter you've gone a - way. —
Af - ter I'm gone, - Af - ter I'm gone a -

G/D G7 2. G C C#dim G/D Ab6(9) G6(9)

way. —

ALABAMA JUBILEE

Words by JACK YELLEN
Music by GEORGE COBB

Moderately **D7** **G7**

mf

1 2

C **G7** **A7**

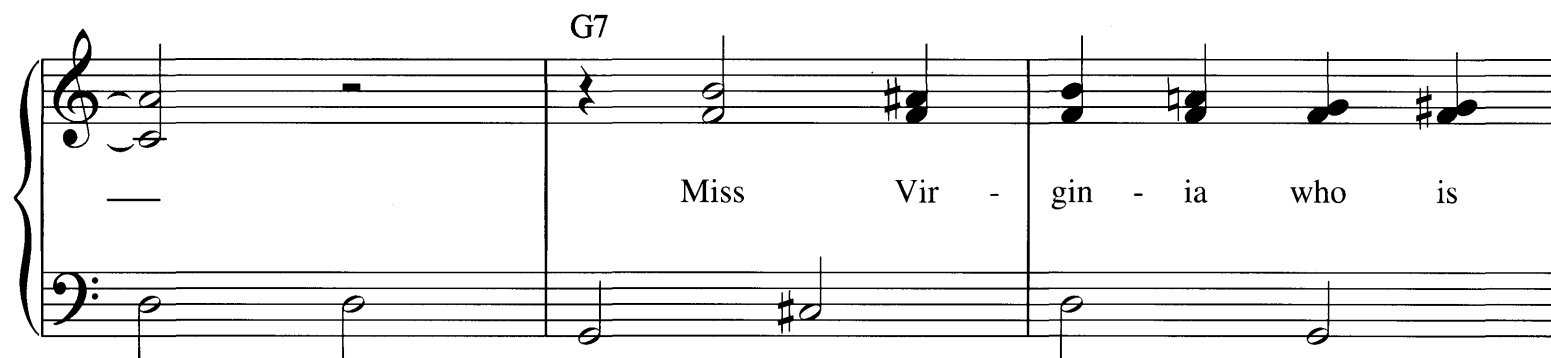
You ought to see Mis - ter Jones

— when he rat - tles the bones,

D7

Old Colo - nel Brown fool - in' 'round like a clown.

G7

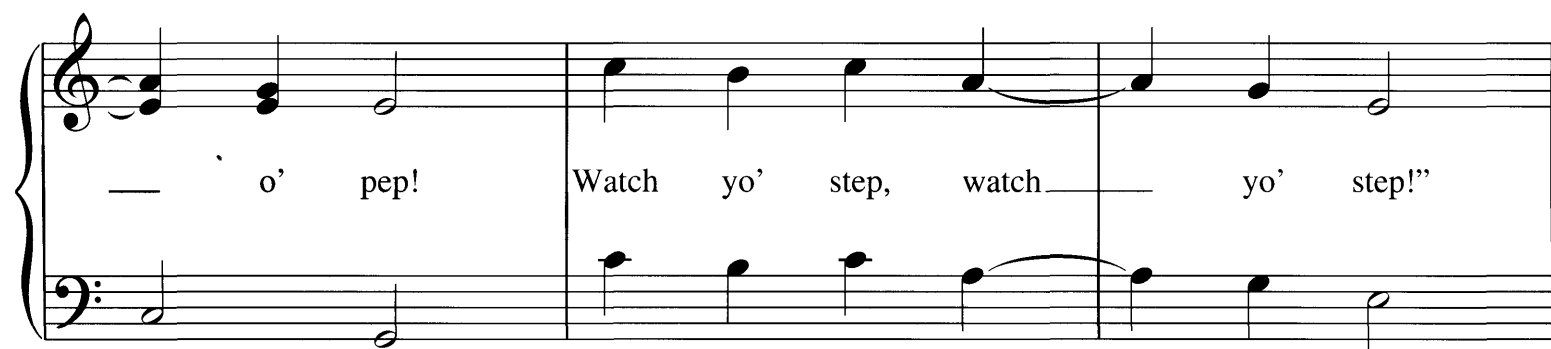


Miss Vir - gin - ia who is

C



past eight - y three, shout - in, "I'm full



o' pep! Watch yo' step, watch yo' step!"

A7



One leg - ged Joe danced a - round on his toe,

Dm

1 2 1

threw a - way his crutch and hol - lered,

A7 D7 G7 C E7

3

"Let 'er go!" Oh, hon - ey, Hail! Hail! the

F C D7 G7

gang's all here for an Al - a - ba - ma Ju - bi - lee.

1. C G7 2. C

You ought to

AMAZING GRACE

Words by JOHN NEWTON
 From *A Collection of Sacred Ballads*
 Traditional American Melody
 From Carrell and Clayton's *Virginia Harmony*
 Arranged by EDWIN O. EXCELL

Slowly, with reverence

G
Both hands 8va

C

Cm

G/D

D7sus D7

loco

G

G7

C

G

G

D

G

G7

C

Gsus **G** **Em** **G/D** **D7** **G** **C**

3 2 1
 found, far, was and blind, grace but will now lead I me see. home.

G **G7** **C**

2 4 1
 'Twas The grace Lord that has taught prom - my ised heart good to to

G

4 2 2 4 1
 fear me, and His grace word my fears hope re - se -

D **G** **G7**

5 2
 lieved. cures. How He pre will - cious my did shield that and

C Gsus G Em G/D D7

grace ap pear the hour I first be
por tion be as long as life en

1.-3. G C G Both hands 8va G7 C Cm D7

lieved. dures. mp p

G loco 2 4. C 3-5 G

2. Through 3. And mf gun. molto rit. f

Additional Verses

3. And when this flesh and heart shall fail
And mortal life shall cease,
I shall possess within the veil
A life of joy and peace.
4. When we've been there ten thousand years,
Bright shining as the sun,
We've no less days to sing God's praise
Than when we first begun.

ALL MY TRIALS

African-American Spiritual

Moderately

C

mf

If re - li - gion was a
Go to sleep, my lit - tle
Oh, I have a lit - tle

1

Bb/C

thing that mon - ey could buy, the
ba - by, don't you cry, your
book that sets me free, my

4

C

F

rich would live and the poor would die.
dad was born just to live and die.
Bi - ble spells li - ber - ty.

C

D/C

All my tri - als, Lord, will

5

Fm6/C C

5

soon be o - ver. Too late my broth - ers, —

F Fm C

too late, but nev - er mind. All my

D/C Fm6/C

tri - als, Lord, will soon be

1., 2. C 3. C

o - ver. o - ver.

AMERICA, THE BEAUTIFUL

Tune Name: MATERNA

Words by KATHERINE LEE BATES
Music by SAMUEL A. WARD

1 F G7 C 5

mf

1. O

C#dim G7

beau - ti - ful for spa - cious skies, for
2. beau - ti - ful for pil - grim feet, whose
3., 4. (See additional lyrics)

2 C C#dim G7 5 C C#dim

am - ber waves of grain, _____ For
stern, im - pas - sioned stress _____ A pur - ple moun - tain
thor - ough-fare for

G 4 D7 G

maj - es - ties a - bove the fruit - ed plain!
free - dom beat a - cross the wil - der - ness!

2 3 3 - 1

mer - i - ca! A - mer - i - ca! God shed His grace on
mer - i - ca! A - mer - i - ca! God mend thine ev - ery

thee And crown thy good with bro - ther-hood from
flaw, Con - firm thy soul in self - con - trol, Thy

sea to shin - ing sea! O law!
lib - er - ty in

Additional Lyrics

3. O beautiful for heroes proved in liberating strife,
Who more than self their country loved, and mercy more than life!
America! America! May God thy gold refine,
Till all success be nobleness and every gain divine!
4. O beautiful for patriot dream that sees beyond the years
Thine alabaster cities gleam undimmed by human tears!
America! America! God shed His grace on thee,
And crown thy good with brotherhood from sea to shining sea!

ARKANSAS TRAVELER

Southern American Folksong

Hoe-down

N.C.

G

C

First system of musical notation. Treble clef, key of G major (one sharp), 4/4 time. The music begins with a triplet of eighth notes (G4, A4, B4) in the treble, followed by a quarter note (G4) and a half note (F#4). The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line. The second system begins with a treble clef, key of G major, 4/4 time. The music starts with a triplet of eighth notes (G4, A4, B4) in the treble, followed by a quarter note (G4) and a half note (F#4). The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line. The third system begins with a treble clef, key of G major, 4/4 time. The music starts with a triplet of eighth notes (G4, A4, B4) in the treble, followed by a quarter note (G4) and a half note (F#4). The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line. The fourth system begins with a treble clef, key of G major, 4/4 time. The music starts with a triplet of eighth notes (G4, A4, B4) in the treble, followed by a quarter note (G4) and a half note (F#4). The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line.

Second system of musical notation. Treble clef, key of G major (one sharp), 4/4 time. The music begins with a quarter note (G4), followed by a quarter note (A4), a quarter note (B4), and a quarter note (G4). The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line. The third system begins with a treble clef, key of G major, 4/4 time. The music starts with a quarter note (G4), followed by a quarter note (A4), a quarter note (B4), and a quarter note (G4). The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line. The fourth system begins with a treble clef, key of G major, 4/4 time. The music starts with a quarter note (G4), followed by a quarter note (A4), a quarter note (B4), and a quarter note (G4). The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line.

Third system of musical notation. Treble clef, key of G major (one sharp), 4/4 time. The music begins with a quarter note (G4), followed by a quarter note (A4), a quarter note (B4), and a quarter note (G4). The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line. The fourth system begins with a treble clef, key of G major, 4/4 time. The music starts with a quarter note (G4), followed by a quarter note (A4), a quarter note (B4), and a quarter note (G4). The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line.

Fourth system of musical notation. Treble clef, key of G major (one sharp), 4/4 time. The music begins with a quarter note (G4), followed by a quarter note (A4), a quarter note (B4), and a quarter note (G4). The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line. The fifth system begins with a treble clef, key of G major, 4/4 time. The music starts with a quarter note (G4), followed by a quarter note (A4), a quarter note (B4), and a quarter note (G4). The bass line is silent. A dynamic marking of *mf* is present. The system concludes with a double bar line.

First system of piano music in G major. Measure 1 is marked with a D7 chord. Measure 2 is marked with G and D chords. The melody in the right hand consists of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass line in the left hand consists of quarter notes: G2, B1, D2, G2, B1, D2, G2, B1.

Second system of piano music in G major. Measure 3 is marked with G and D chords. Measure 4 is marked with G and D chords. The melody in the right hand consists of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4. The bass line in the left hand consists of quarter notes: D2, G2, B1, D2, G2, B1, D2, G2.

Third system of piano music in G major. Measure 5 is marked with G and D7 chords. Measure 6 is marked with G and D chords. The melody in the right hand consists of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass line in the left hand consists of quarter notes: G2, B1, D2, G2, B1, D2, G2, B1.

Fourth system of piano music in G major. Measure 7 is marked with G and C chords. Measure 8 is marked with D and G chords. The melody in the right hand consists of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass line in the left hand consists of quarter notes: G2, B1, D2, G2, B1, D2, G2, B1. Measure 8 ends with a double bar line.

F/A Dm^{4 2} Gm C C^{#dim}_{5 2} Dm C7_{3 1}

auld ac - quain - tance be for - got and days of Auld Lang

F B \flat F/A Dm^{3 1} Gm C7

Syne? For Auld _____ Lang _____ Syne, my dear, for

F F7 B \flat G^{#dim} F/A Dm^{4 2}

Auld _____ Lang _____ Syne, we'll take a cup of

Gm C C^{#dim}_{5 1} Dm_{3 1} C7_{3 1} F

kind - ness yet for _____ Auld _____ Lang _____ Syne.

AUNT HAGAR'S BLUES

Words by J. TIM BRYMN
Music by W.C. HANDY

Moderately (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system is an instrumental introduction for the piano, marked *mf*. The second and third systems contain vocal lines with lyrics. The fourth system continues the vocal line and piano accompaniment.

System 1 (Piano Introduction): Treble and bass staves. Chords: F, F/Eb, Bb/D, Db7, F, C7, F, Db7, C7. Fingering: 1, 2, 5, 1, 3. Dynamic: *mf*.

System 2 (Vocal Entry): Treble staff has vocal melody. Bass staff has piano accompaniment. Chords: F, F. Lyrics: "Old Dea-con Spliv - in', his flock was giv - in'".

System 3 (Vocal Continuation): Treble staff has vocal melody. Bass staff has piano accompaniment. Chords: F7, Bb. Lyrics: "the way of liv - in' right. Said he, 'No wing - in',".

System 4 (Vocal Continuation): Treble staff has vocal melody. Bass staff has piano accompaniment. Chords: C7, F. Lyrics: "no rag - time sing - in' to - night.".

B \flat C7

Up jumped Aunt Ha - gar, and shout - ed out with all her

F

might: Oh, Oh,

'taint no use o' preach - in', oh, 'taint no use o' teach - in'.

B \flat

Each mod - u - la - tion of syn - co - pa - tion

F A7 D7

just tells my feet to dance and I can't re - fuse__

G7 C7 F

when I hear__ the mel - o - dy they call the blues, those

G7 C7 F C7

ev - er lov - in' blues. Just hear Aunt Ha - gar's chil - dren har - mon - iz - in' to that

F D \flat 7 C7 F

old mourn - ful tune. It's

Ab7 Db C

like a choir, — from on high broke loose.

F Db

If the deb - il brought it, the good Lawd sent it

C F F/Eb Bb/D Db7

right down to me. Let the con - gre - ga - tion

F/C C7 F Db7 C7 F

join while I sing those lov - in' Aunt Ha - gar's Blues.

AURA LEE

Words by W.W. FOSDICK
Music by GEORGE R. POULTON

Slowly, with expression

Chords: B \flat G7 C7 F7 B \flat

Measure 1: Treble clef, 4/4 time, key of B \flat . Notes: G \flat (3), A \flat , B \flat , C \flat . Bass clef: B \flat 2, A \flat 2, G \flat 2, F \flat 2. Dynamics: *mf*.

Measure 2: Treble clef, 4/4 time, key of G7. Notes: D \flat (5), E \flat , F \flat , G \flat . Bass clef: E \flat 2, D \flat 2, C \flat 2, B \flat 1.

Measure 3: Treble clef, 4/4 time, key of C7. Notes: G \flat , A \flat , B \flat , C \flat . Bass clef: B \flat 2, A \flat 2, G \flat 2, F \flat 2.

Measure 4: Treble clef, 4/4 time, key of F7. Notes: D \flat , E \flat , F \flat , G \flat . Bass clef: E \flat 2, D \flat 2, C \flat 2, B \flat 1.

Measure 5: Treble clef, 4/4 time, key of B \flat . Notes: G \flat (4), A \flat , B \flat , C \flat . Bass clef: B \flat 2, A \flat 2, G \flat 2, F \flat 2.

1
2
With pedal

Chord: Cm

Measure 1: Treble clef, 4/4 time, key of Cm. Notes: C \flat (2), D \flat , E \flat , F \flat . Bass clef: C \flat 2, B \flat 1, A \flat 1, G \flat 1. Lyrics: As the black - bird in the spring, I
Take my heart and take the my ring, I
In her blush the rose was born, 'twas

Chords: F7 B \flat

Measure 1: Treble clef, 4/4 time, key of F7. Notes: G \flat , A \flat , B \flat , C \flat (4). Bass clef: B \flat 2, A \flat 2, G \flat 2, F \flat 2. Lyrics: 'neath the wil - low tree
give my all to thee.
mu - sic when she spake.

Measure 2: Treble clef, 4/4 time, key of B \flat . Notes: C \flat (4), D \flat , E \flat , F \flat . Bass clef: C \flat 2, B \flat 1, A \flat 1, G \flat 1.

Chord: Cm

Measure 1: Treble clef, 4/4 time, key of Cm. Notes: C \flat , D \flat , E \flat , F \flat . Bass clef: C \flat 2, B \flat 1, A \flat 1, G \flat 1. Lyrics: sat and piped, I
Take me for e -
In her eyes the

Measure 2: Treble clef, 4/4 time, key of Cm. Notes: C \flat , D \flat , E \flat , F \flat . Bass clef: C \flat 2, B \flat 1, A \flat 1, G \flat 1. Lyrics: heard him sing in
ter - ni - ty,
light of morn

F7 **Bb** **Eb**

praise of Au - ra Lee.
 dear - est Au - ra Lee!
 spar - kling seemed to break.

Am7 **D7**

Au - ra Lee, Au - ra Lee,

Gm **Ebm6** **Bb** **Eb**

maid with gold - en hair,

Bb **G7** **C7**

sun - shine came a - long with thee, and

1., 2. 3.

F7 **Bb** **Bb** **G7**

swal - lows in the air. air.

C **Dm/C** **F/C** **Fm/C**

Au - ra Lee, the bird may flee the wil - low's gold - en

C **Dm/C**

hair; _____ then the win - try winds may be

F/C **Fm/C** **C** **G7**

blow - ing ev - 'ry - where.

C **Bm7** **E7** **Fmaj7** **Fm6**

Yet if thy blue eyes I see, gloom will soon de -

C **Dm7** **G7** **C** **A7** **D7**

part. For to me sweet Au - ra Lee is

F/G **G7b9** **C** **C** **A7**

sun - shine to the heart. For to me sweet

D7 **F/G** **G7b9** **C**

Au - ra Lee is sun - shine to the heart. *rit.*

AVALON

Words by AL JOLSON and B.G. DeSYLVA
Music by VINCENT ROSE

Moderately

System 1: F Db7 Gm7 C7 C7
 1 3 4 5 1 2
mf I found my love in

System 2: F C7
 A - va - lon, be - side the

System 3: F F#dim C7
 2
 bay. I left my love in

System 4: C+ F C+
 1
 Av - a - lon and sailed a -

F D7

way. I dream of her and A - va - lon

Gm D7 Gm G#dim

from dusk 'til dawn. And

F/A F/C F/E Cm/Eb D7 Gm

so I think I'll trav - el on to A -

C7 1. F Db7 Gm7 C7 2. F Gm7b5 F6

va - lon. I lon.

BABY, WON'T YOU PLEASE COME HOME

Words and Music by CHARLES WARFIELD
and CLARENCE WILLIAMS

Medium bounce (♩ = ♩♩)

mf

G B♭dim7 Am7 D7 G Em7 2 3 E♭7 D7

G B♭dim7 A7 D7 G B♭dim7

A7 D7 G B7 B7♭5 Em B+

Em7 A7 D9sus D7♭9 G B♭dim7

I've got the blues, I feel so lone - ly. I'd give the world if

I could on - ly make you un - der - stand.

It sure - ly would be grand. I'm goin' to tel - e -

A7 D7 Dm7 G7 C

graph you, ba - by, ask you won't you please come home. 'Cause

Em7 A7 Dmaj7 D#dim7 Em7 A7b5 D7 D7#5

when you're gone, I'm all for - lorn, I wor - ry all day long.

G F#m7 F7 E7 A7 Em7

Ba - by, won't you please come home, 'cause your mam-ma's all a -

A7 D7 Em Gm6₃ A7 A7b5

lone? — I have tried in vain nev-er no more to call your

D7 Am7 D7b9 G F#m7 B7 E7

name. When you left you broke my heart, _____ be -

Am7 C C7 B7 C C#dim7

cause I nev - er thought we'd part. Ev - 'ry hour in the day — you will

G B7 E7 A7 D7 1. G D7sus D7#5

hear me say, ba - by, won't you please come home?

2. G B7 3 E7 Am7 D7 G

home? Dad-dy needs mam-ma. Ba - by, won't you please come home?

THE BANANA BOAT SONG

Jamaican Work Song

Moderately

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderately' and 'mf'. The introduction consists of two measures: the first measure has a G5 chord and a bass line starting on G1; the second measure has a D7 chord and a bass line starting on D2. The vocal line enters in the third measure with the lyrics 'Six hand, sev - en hand, eight hand bunch!'. The piano accompaniment continues with a steady bass line. The vocal line continues with 'Day da light, — and I wan - na go home. —'. The piano accompaniment continues with the same bass line. The vocal line concludes with 'We load ba - na - na till da ear - ly light.'.

Chords: G, D7, G

Lyrics:

Six hand, sev - en hand, eight hand bunch!

Day da light, — and I wan - na go home. —

We load ba - na - na till da ear - ly light.

Day da light, — and I wan - na go home. —

Chords: D7, G

The first system contains two measures. The melody in the treble clef starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass line in the bass clef has a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3. The lyrics are "Day da light, — and I wan - na go home. —". Above the second measure, the chords D7 and G are indicated.

Day oh, day — oh. Day da light, — and I

Chords: D, C, G

The second system contains three measures. The melody in the treble clef starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass line in the bass clef has a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3. The lyrics are "Day oh, day — oh. Day da light, — and I". Above the first measure, the chord D is indicated. Above the second measure, the chord C is indicated. Above the third measure, the chord G is indicated.

wan - na go home. — Come, Mis - ter Tal - ly - man, come

Chords: D7, G

The third system contains two measures. The melody in the treble clef starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass line in the bass clef has a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3. The lyrics are "wan - na go home. — Come, Mis - ter Tal - ly - man, come". Above the first measure, the chord D7 is indicated. Above the second measure, the chord G is indicated.

tal - ly me ba - na - na. Day da light, — and I

Chords: D7, G

The fourth system contains two measures. The melody in the treble clef starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass line in the bass clef has a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3. The lyrics are "tal - ly me ba - na - na. Day da light, — and I". Above the first measure, the chord D7 is indicated. Above the second measure, the chord G is indicated.

D7 G D7

wan - na go home._ Come, Mis - ter Tal - ly - man, come tal - ly me ba - na - na.

G D7 G D

Day da light,_ and I wan - na go home._ Day oh,

C G D7 G

day,_ oh. Day da light,_ and I wan - na go home._

D C G D7 G

Day oh, day_ oh, day da light_ and I wan - na go home.

THE BAND PLAYED ON

Words by JOHN E. PALMER
Music by CHARLES B. WARD

Waltz tempo

G **G#dim** **Am7**

D7 **G**

Ca - sey would waltz with a

D7

straw - ber - ry blond, and the band

D7/E **D7/F** **D7/F#**

played on. He'd

D7

glide 'cross the floor with the girl he a -

G **G/F#**

dored, and the band played

G/E **G/D** **G**

on. But his brain was so

D7/A **G7/B** **C**

load - ed it near - ly ex - plod - ed, the

Am

poor girl would shake with a - larm.

3 5 2

E C C#dim

He'd ne'er leave the girl with the

G/D Em A7/C#

straw - ber - ry curls, and the band

D7 G

played on.

1 2 1 2

BEAUTIFUL BROWN EYES

Traditional

Moderately

4 Dm7 G7 C

mf

CHORUS

G C C7

Beau - ti - ful, beau - ti - ful

F C

brown eyes, beau - ti - ful,

1 2 5

Am D7 G7

beau - ti - ful brown eyes,

4

C **C7/B \flat** **F/A** **Fm/A \flat**

beau - ti - ful, beau - ti - ful brown eyes, I'll

G7 **To Coda** **C** **Fm** **C**

nev - er love blue eyes a - gain.

VERSE

C7 **F**

1. Wil - lie, my
2.,3. See additional lyrics dar - ling, I love you,

C **Am/C** **D7sus** **D7** **G7**

love you with all of my heart. To -

C C7/B \flat F/A Fm/A \flat

mor - row we were to be mar - ried, but

G7sus G7 1.,2. C G7

li - quor has kept us a - part.

3. C G7 D.S. al Coda CODA

man. gain.

Additional Lyrics

2. I staggered into the barroom,
I fell down on the floor,
And the very last words that I uttered,
"I'll never get drunk anymore."
To Chorus
3. Seven long years I've been married,
I wish I was single again,
A woman don't know half her troubles
Until she has married a man.
To Chorus

BATTLE HYMN OF THE REPUBLIC

Tune Name: BATTLE HYMN

Moderate march tempo

Words by JULIA WARD HOWE
Music by WILLIAM STEFFE

Chords: Dm C/G G C C F C C/G G#dim Am Dm C/G G7 C

Lyrics:

1. Mine eyes have seen the glo - ry of the
 2. seen Him in the watch-fires of a
 3.-5. (See additional lyrics)

com - ing of the Lord; He is tramp - ling out the vin - tage where the
 hun - dred cir - cling camps; They have build - ed him an al - tar in the

grapes of wrath are stored; He hath loos'd the fate - ful light - ning of His
 eve - ning dew and damps; I have read his right - eous sen - tence by the

ter - ri - ble swift sword: His truth is march - ing on.)
 dim and flar - ing lamps: His day is march - ing on.)

Chorus

Glo - ry, glo - ry, hal - le - lu - jah!

lu - jah!

Glo - ry, glo - ry, hal - le - lu - jah! His

truth is march - ing on.

I have on.

Additional Lyrics

3. I have read a fiery gospel writ in burnished rows of steel:
 "As ye deal with my condemners, so with you my grace shall deal;
 Let the Hero, born of woman, crush the serpent with his heel,
 Since God is marching on."
To Chorus:
4. He has sounded forth the trumpet that shall never call retreat;
 He is sifting out the hearts of men before His judgement seat:
 Oh, be swift, my soul, to answer Him! be jubilant, my feet!
 Our God is marching on.
To Chorus:
5. In the beauty of the lilies, Christ was born across the sea,
 With a glory in His bosom that transfigures you and me:
 As He died to make men holy, let us die to make men free,
 While God is marching on.
To Chorus:

BEALE STREET BLUES

Words and Music by
W.C. HANDY

Moderately (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

C/G **C**

mf **You'll**

C

see pret - ty browns__ in beau - ti - ful gowns, you'll see
 see Hog - Nose res - t'rants and chit - lin' ca - fés, you'll see
 Beale Street could talk,___ if Beale Street could talk,___ mar - ried

F C/E G7/D Am/C G/B D7/A G G+ C

tail - or - made and hand - me - downs. You'll meet hon - est men__ and
 jugs that tell of by - gone days and plac - es, once plac - es,
 men would have to take their beds and walk ex - cept one or two,___ who

F Abdim C/G

pick - pock - ets skilled. You'll find that bus - 'ness nev - er clos - es till some -
 now just a sham, you'll see Gold - en Balls e - nough to pave the
 nev - er drank booze. And the blind man on the cor - ner who__

1.,2. C 3. C F

bod - y gets _ killed. You'll
New Je - ru - sa - lem. If

sings the Beale Street Blues. I'd rath - er

be here, ____
riv - er, ____

2 1 5

C7 F F7/Eb Bb

than an - y place I
may - be, bye and

know. ____ I'd rath - er
bye. ____ Goin' to the

be here ____
riv - er, ____

F C7

than an - y place I
there's a rea - son

know. ____ It's goin' to
why. ____ Be - cause the

take the ser - geant
riv - er's wet ____

F 1. 2.

for to make me
and Beale Street's done gone

go. ____ Goin' to the
dry. ____

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

Words and Music by
THOMAS MOORE

With feeling

C

C7

F

F#dim

C/G

G7

C

G7

C

C7

F

C/G **G7** **C** **G7**

gaze on so fond - ly to - day, _____ were to
 cheek un - pro - fan'd by a tear, _____ that the

2 1 4 1 4 1 5 1

C **C7** **F**

change by to - mor - row and fleet in my arms, like ____
 fer - vor and faith of a soul can be known, to which

1 2 1

C/G **Dm/G** **G7** **C**

fair - y gifts fad - ing a - way, _____ thou wouldst
 time will but make thee more dear. _____ Oh, the

4 1 3 1

F

still be a - dor'd, as this mo - ment thou
 heart that has tru - ly loved nev - er for -

5 2 1 5 2

C/G **Dm/G** **E**

art, let thy love - li - ness
gets, but as tru - ly loves
fade on as it
will. _____
close; _____

G7 **C** **C7/Bb**

And a - round the dear
as the sun - flow - er
ru - in each
turns on her

F/A **F#dim** **C/G** **Dm/G** **G7**

wish of my heart would en - twine it - self
god when he sets, the same look that she
ver - dant - ly
gave when he

1. **C** 2. **C**

still. _____ It _____ rose. _____
rit.

BILL BAILEY, WON'T YOU PLEASE COME HOME

Words and Music by
HUGHIE CANNON

With spirit

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'With spirit'. The first system of the introduction consists of three measures with chords F, F#dim, and Gm. The piano part features a melody in the right hand and a bass line in the left hand. The second system continues the introduction with chords C/E, C7, and F. The third system begins the vocal melody with the lyrics '“Won't you come home, Bill Bai - ley, won't you come home?” she moans the whole day long. —'. The piano accompaniment provides harmonic support for the vocal line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte).

Chords and Lyrics:

- Measure 1:** F (3 1), *f*
- Measure 2:** F#dim
- Measure 3:** Gm
- Measure 4:** C/E
- Measure 5:** C7
- Measure 6:** F (1)
- Measure 7:** F (2 1)
- Measure 8:** F#dim
- Measure 9:** C

Lyrics:

“Won't you come home, Bill Bai - ley,
won't you come home?” she moans the
whole day long. —

C7

“I’ll do the cook - ing, dar - ling, I’ll pay the

rent; I know I’ve done you

wrong. — ’Mem - ber that

rain - y eve that I drove you out with

2 3 4

F7/E \flat **F7** **B \flat**

noth - ing but a fine - tooth comb! _____

4 2

2

B \flat **Bdim**

I know I'm to blame, well

F/C **D7** **Gm7**

4

ain't that a shame? Bill Bai - ley, won't you

8

C7 **F** **C+** **F** **8va**

1 2

please come home?"

BIRTHDAY SONG

Traditional

Moderately

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a piano and includes a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece is in common form (A-B-A). The first system shows the beginning of the piece with a C major chord and a G7 chord. The melody is in the treble staff, and the bass line is in the bass staff. The piece ends with a repeat sign.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of five measures. The first measure has a C chord, the second an F chord, the third a C chord, the fourth a G7 chord, and the fifth a C chord. The melody starts on a whole note C4, followed by a half note D4, a quarter note E4, and a quarter note F4. The bass line starts on a whole note C3, followed by a half note D3, a quarter note E3, and a quarter note F3. The fifth measure contains a double bar line and a repeat sign.

BRIDAL CHORUS

from LOHENGRIN

By RICHARD WAGNER

Moderately

2
4

mp

F C7 F

simile

[illegible]

1 2 Am To Coda \oplus Gm C7 F 2

First system of musical notation (measures 1-4). Treble and bass staves. Chords: Am, Dm, Gm, C7, F. Includes a Coda symbol.

B \flat /D Am/C Gm C F C

Second system of musical notation (measures 5-8). Treble and bass staves. Chords: B \flat /D, Am/C, Gm, C, F, C.

B \flat /D Am/C Gm D 2 A7 D 1 2

Third system of musical notation (measures 9-12). Treble and bass staves. Chords: B \flat /D, Am/C, Gm, D, A7, D. Includes first and second endings.

Em/D D D/A 5/3 A

Fourth system of musical notation (measures 13-16). Treble and bass staves. Chords: Em/D, D, D/A, A. Includes first and second endings.

D 3 1 Bm D E A7sus A

First system of musical notation (measures 1-4). Treble staff: Measure 1 has a D4 note with a triplet '3' and fingerings '3' and '1'. Measure 2 has a Bm chord. Measure 3 has a D4 note with a triplet '3'. Measure 4 has an E4 note. Bass staff: Measure 1 has a D3 note. Measure 2 has a Bm chord. Measure 3 has a D3 note. Measure 4 has an E3 note. Chords are indicated above the staff: D, Bm, D, E, A7sus, A.

D 3 1 Dm F/C C F A

Second system of musical notation (measures 5-8). Treble staff: Measure 5 has a D4 note with a triplet '3' and fingerings '3' and '1'. Measure 6 has a Dm chord. Measure 7 has an F/C chord. Measure 8 has a C4 note with a triplet '3'. Bass staff: Measure 5 has a D3 note. Measure 6 has a Dm chord. Measure 7 has an F/C chord. Measure 8 has a C3 note. Chords are indicated above the staff: D, Dm, F/C, C, F, A.

Dm Am/C Bb/D Am/E E7 4 A D.C. al Coda

Third system of musical notation (measures 9-12). Treble staff: Measure 9 has a Dm chord. Measure 10 has an Am/C chord. Measure 11 has a Bb/D chord. Measure 12 has an Am/E chord. Bass staff: Measure 9 has a Dm chord. Measure 10 has an Am/C chord. Measure 11 has a Bb/D chord. Measure 12 has an Am/E chord. Chords are indicated above the staff: Dm, Am/C, Bb/D, Am/E, E7, A. A '4' is written below the E7 chord. The system ends with 'D.C. al Coda'.

CODA Gm7 C F

CODA section (measures 13-16). Treble staff: Measure 13 has a Gm7 chord. Measure 14 has a C4 note. Measure 15 has a C4 note. Measure 16 has a C4 note. Bass staff: Measure 13 has a Gm7 chord. Measure 14 has a C4 note. Measure 15 has a C4 note. Measure 16 has a C4 note. Chords are indicated above the staff: Gm7, C, F. The section ends with a double bar line.

BUFFALO GALS

(Won't You Come Out Tonight?)

Words and Music by
COOL WHITE (JOHN HODGES)

Brightly

Chords: C, G7, C

Tempo/Style: *mf*

Chords: G7, C

Lyrics: As I was walk - ing down the street,

2.,3. (See additional lyrics)

Chords: G7, C

Lyrics: down the street, down the street, a pret - ty lit - tle girl I

Chords: G7, C

Lyrics: chanced to meet, and we danced by the light of the moon.

Chorus

Buf - fa - lo gals, won't you come out to - night, come out to - night,

come out to - night? Buf - fa - lo gals, won't you come out to - night and

dance by the light of the moon? 2. I 3. I moon?


Additional Lyrics

2. I asked her if she'd stop and talk, stop and talk, stop and talk,
Her feet took up the whole sidewalk, and left no room for me.
Chorus

3. I asked her if she'd be my wife, be my wife, be my wife,
Then I'd be happy all my life, if she'd marry me.
Chorus

BURY ME NOT ON THE LONE PRAIRIE

Words based on the poem "The Ocean Burial" by REV. EDWIN H. CHAPIN
Music by OSSIAN N. DODGE

Relaxed ( = )
N.C.

not _____ on the lone prai -

not _____ on the lone prai -

not, _____ and his voice failed

Musical score for "The Old Folks at Home" in G major (one sharp). The score is written for voice and piano. The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The lyrics are:

The old folks at home, where I was born,
 They are still the same, and I hope to return,
 For I love them all, and I love my old home,
 And I hope to see them all some day.

Am/D

low
howl
heed

and so mourn - ful -
and the wind blows
of his dy - ing

G6

ly
free,
prayer.

from the pal - lid
in a nar - row
In a nar - row

lips
grave
grave

of a youth who
just six by
just six by

lay
three.
three,

on his dy - ing
Oh, bur - y me
we bur - ied him

Am/D

bed not there

at the close of

on the lone prai -

on the lone prai -

1., 2.

G6

day. rie. rie.

“Oh, bur - y me
Oh, bur - y me

3.

N.C.

C6

Yes, we bur - ied him

there

on the lone prai -

rie,

Dm/G

where the owl all night

hoots mournful ly,

and the blizzard beats

and the wind blows free

Dm/G

o'er his lone - ly

grave

C6

on the lone prai - rie,

Dm/G

o'er his lone - ly

grave

C6

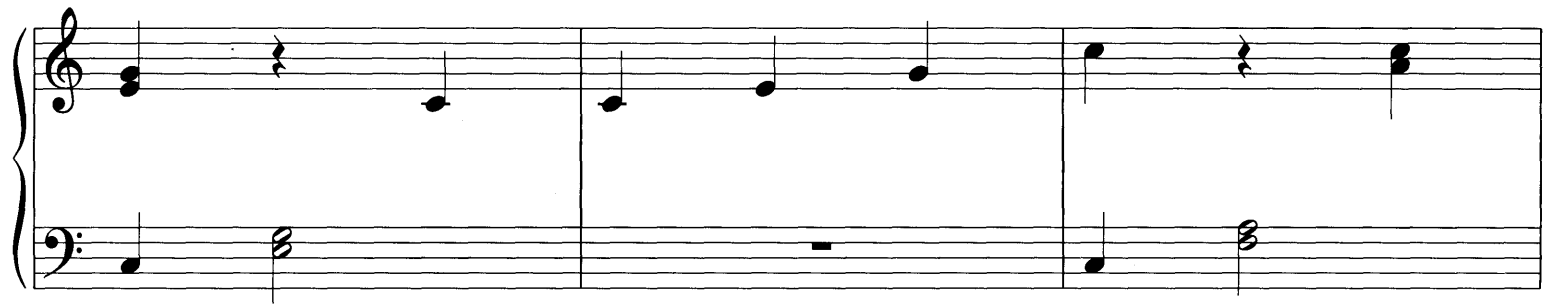
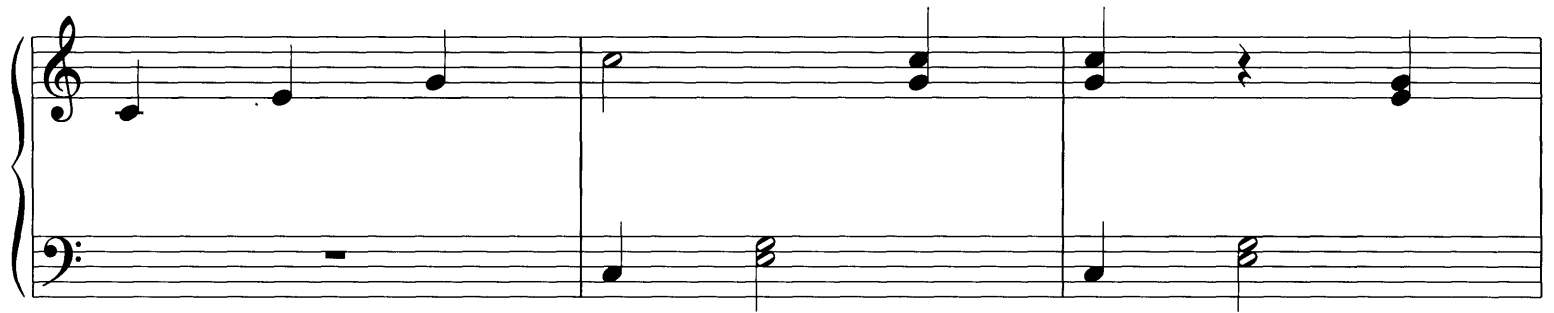
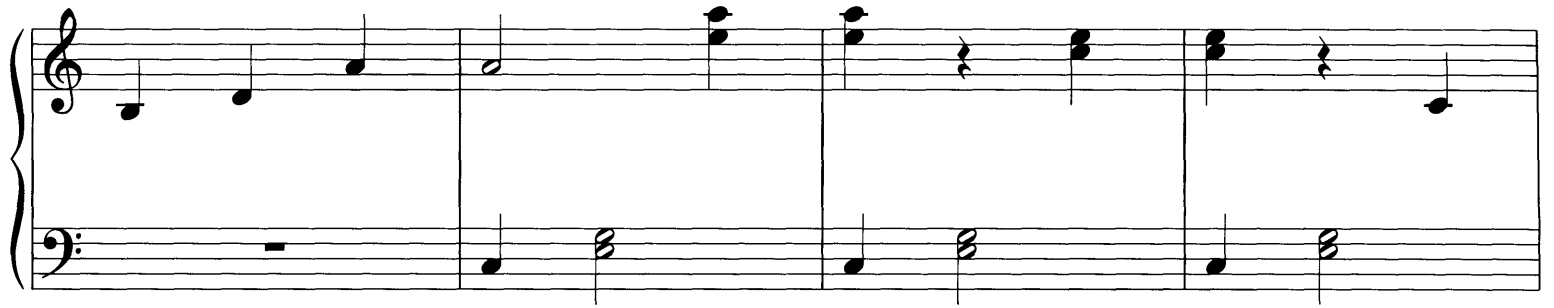
on the lone prai - rie.

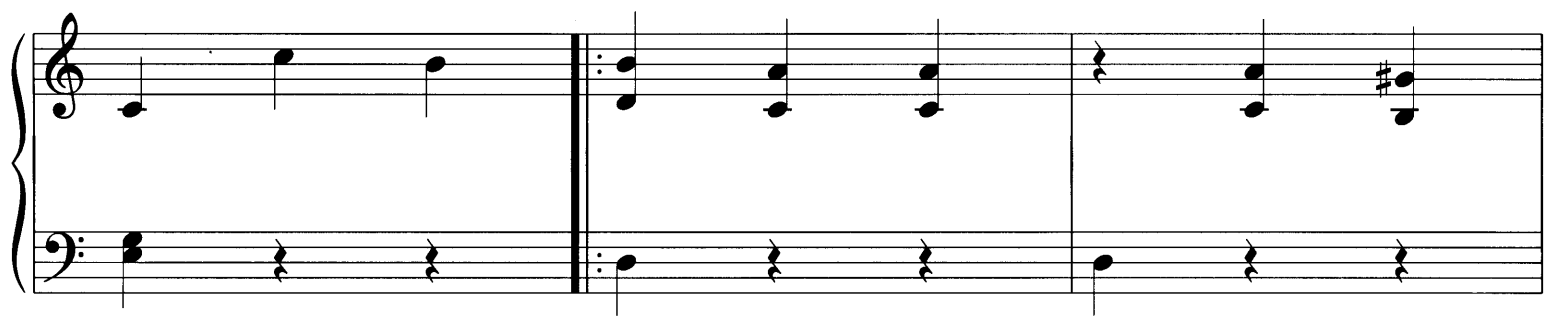
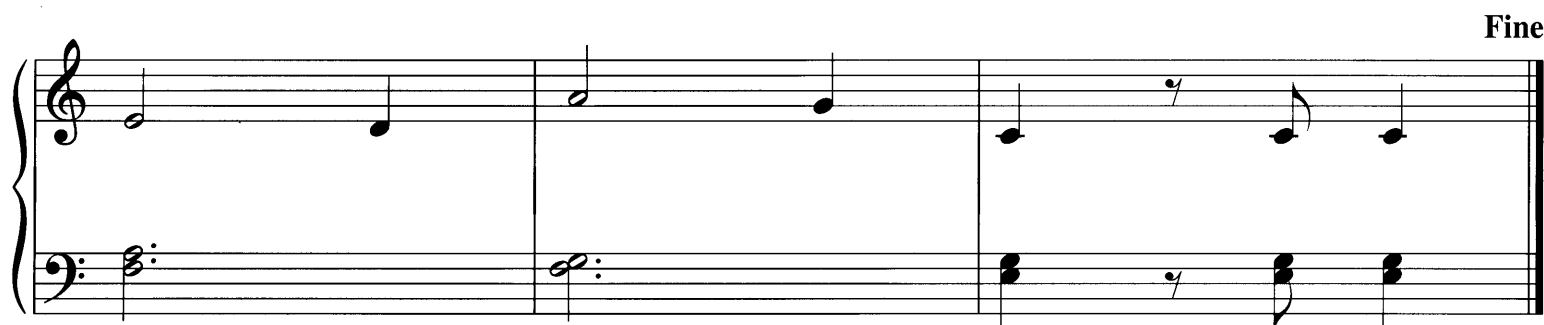
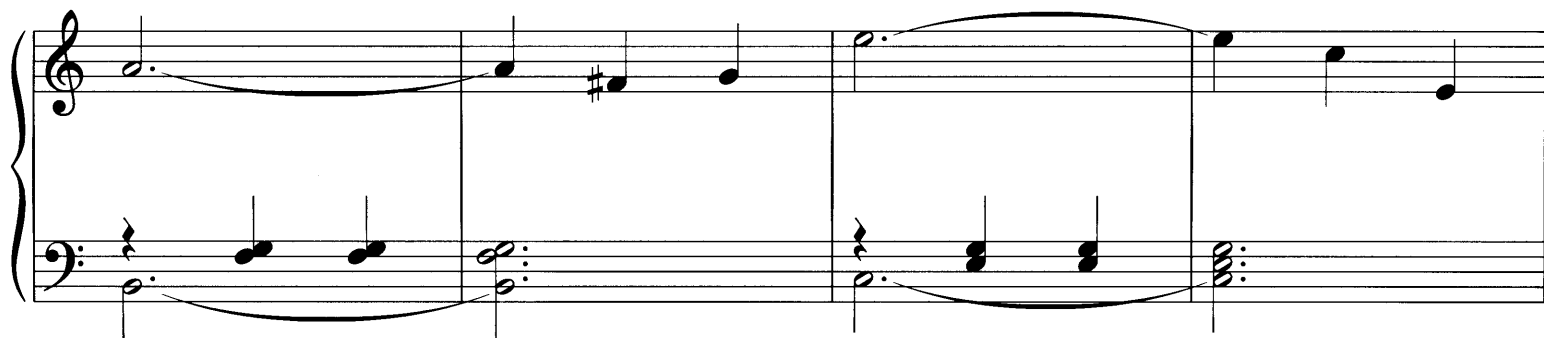
BY THE BEAUTIFUL BLUE DANUBE

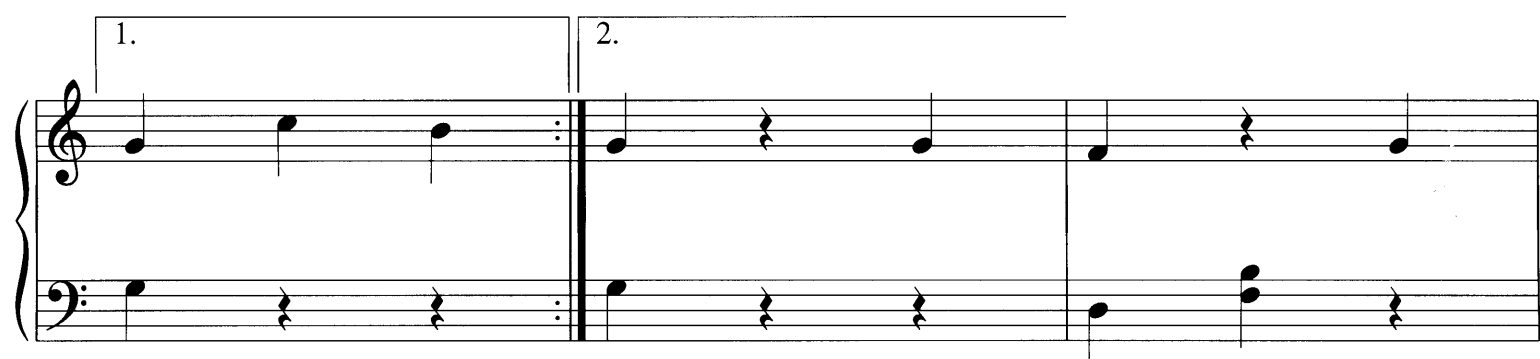
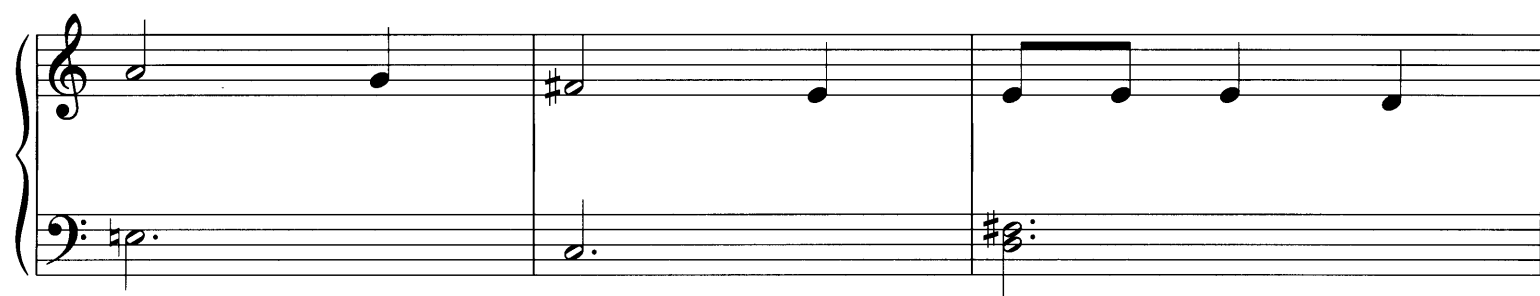
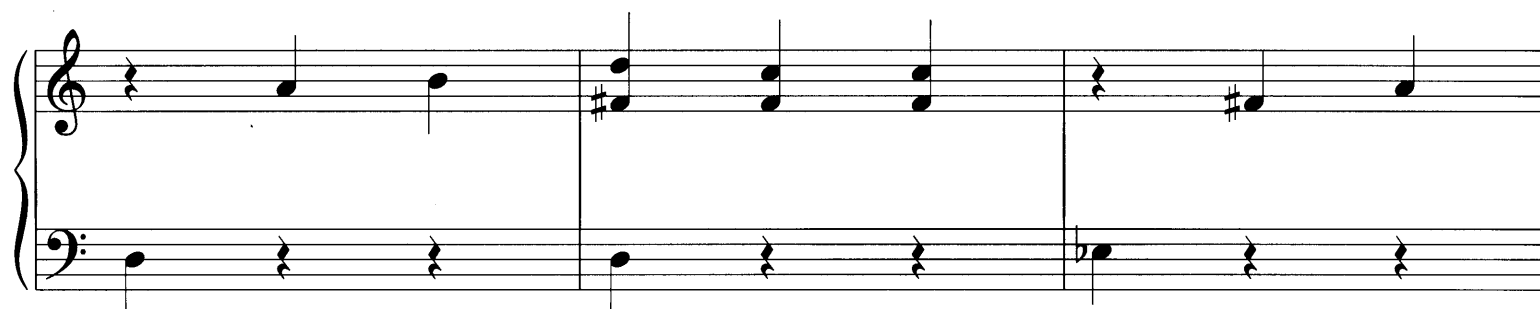
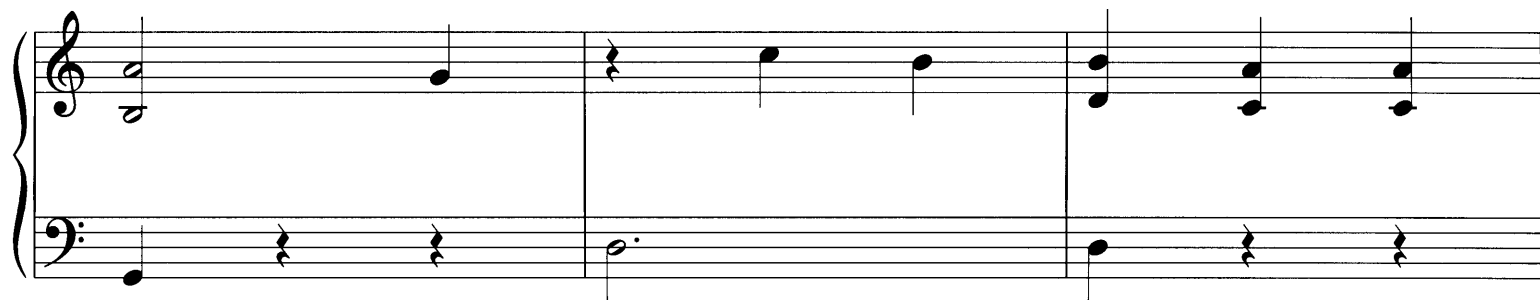
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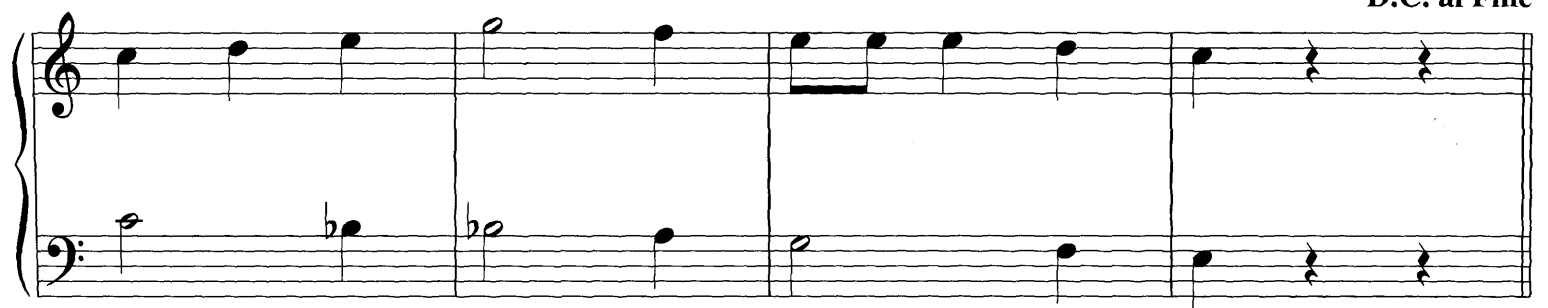
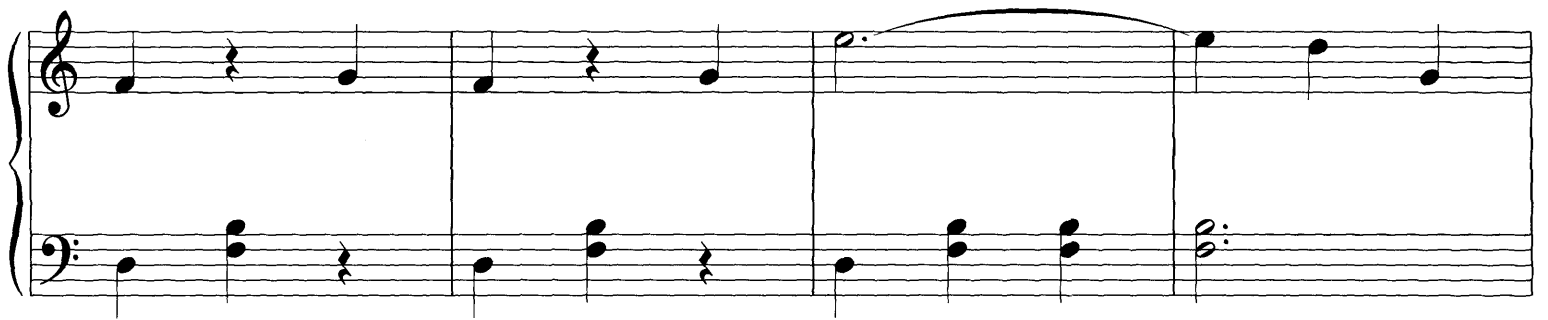
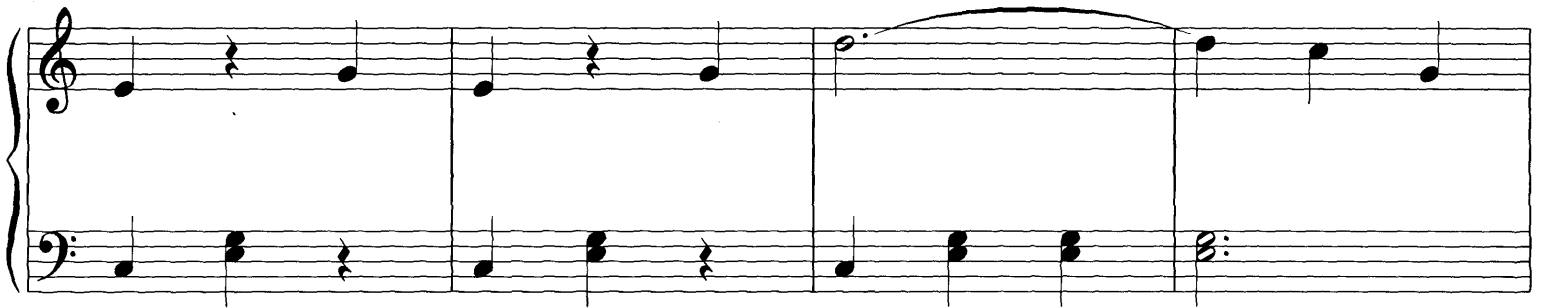
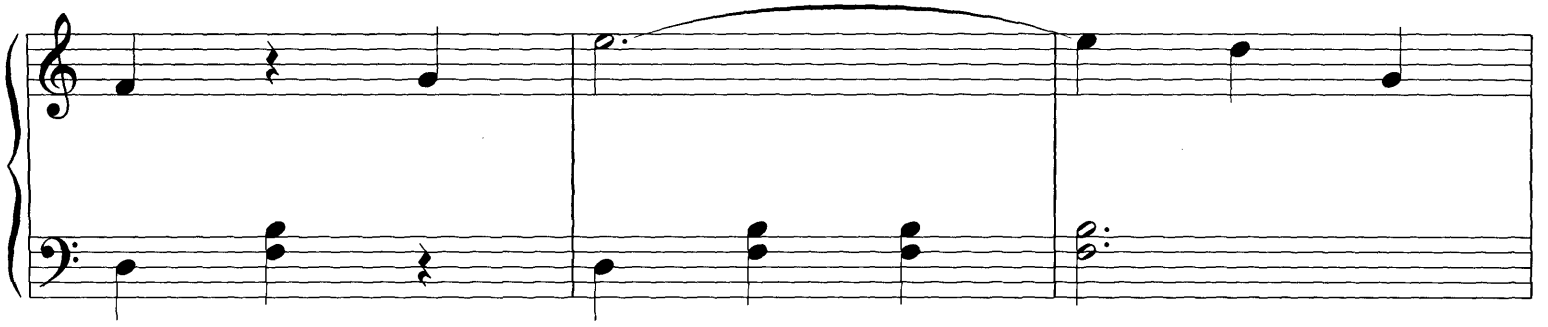
Moderately

The musical score is written for piano accompaniment in 3/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a mezzo-forte (*mf*) dynamic marking. The notation includes various chords and single notes, with some measures containing rests. The key signature is one flat (B-flat major or D minor).









D.C. al Fine

BY THE BEAUTIFUL SEA

Words by HAROLD R. ATTERIDGE

Music by HARRY CARROLL

Brightly

C7

C7

mf

By the sea, by the sea, by the

beau - ti - ful sea, you and I, you and I, oh, how

hap - py we'll be. When each wave comes a - roll - ing

in, we will duck or swim and we'll float and fool a -

round the wa - ter. O - ver and un - der and then up for air, —

C7

— Pa is rich, Ma is rich, so now what do we care? —

C+ F

— I love to be be - side your side, be - side the sea, be - side the

F7 B \flat Bdim Am D7

sea - side by the beau - ti - ful sea. —

G7 C7 F

5 2 1

BY THE LIGHT OF THE SILVERY MOON

Lyric by ED MADDEN
Music by GUS EDWARDS

Rhythmically (♩ = $\overset{\frown}{\text{3}} \text{ } \text{♩}$)

The musical score is written in 4/4 time. The piano accompaniment begins with a treble clef and a key signature of one sharp (F#). The first system shows the piano introduction with a treble clef and a key signature of one sharp. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'mf' (mezzo-forte). The lyrics are: 'By the light of the sil - ver - y moon, I want to spoon, to my hon - ey I'll croon love's tune. Hon - ey - moon'.

System 1: Treble clef, key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'mf' (mezzo-forte). The lyrics are: 'By the'.

System 2: Treble clef, key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'light of the sil - ver - y moon,'.

System 3: Treble clef, key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'I want to spoon, to my hon - ey I'll'.

System 4: Treble clef, key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'croon love's tune. Hon - ey - moon'.

F A7 Dm

— keep a - shin - ing in June, your sil - v'ry

C D7 Fm C Am

beams will bring love dreams. We'll be cud - dling

E7 A7 D7 G7 1. C

soon, by the sil - ver - y moon.

2. C

By the moon.

BY THE WATERS OF BABYLON

Traditional

Slowly
Dm

mf

By the wa - ters of Ba - by - lon,____

Bb C7 F A7 Dm

there we sat us down____ and wept when we re -

Gm C7 F Fsus F

mem - bered thee, oh, Zi - on.____

F+ F6 Bbm/F

As for our harps,____ we hanged them up on the wil - low

F Dm C7 C/Bb

trees, _____ for they that had brought us to mis - e - ry

A7 Bb C7 F

asked of us a joy - ful song. Yea, they did speak to us with

Bb A7 D

mock - ing words: "Sing us now, sing us one of the

G D A7 D Bm E7 A

songs _____ of Zi - on!" Then we did an - swer:

D G D G D G D Bm

"How can we— sing to you, how can we sing— our— glad songs in a

E7 A7 D7 Gm C

strange land?" Je - ru - sa - lem, if I should for - get thee,

Em7b5 F13/Eb Bbm/Db F/C D7

oh, Je - ru - sa - lem, then, then

Gm C7 F Gm C6 F

let my right hand for - get her cun - ning.

C.C. RIDER

Traditional

Blues (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

C7

C7

mf

C. Tell me, rid - er, rid - er,

F7

see what you have done.
what is on your mind.

C. C. rid - er,
Tell me, rid - er,

see what you have done.
what is on your mind.

C7

G7

You Oh, made tell me love you,
why you

F7

C7

now your friend has come.
treat me so un - kind.

1. 2.

Scottish Folksong

Brightly

[illegible]

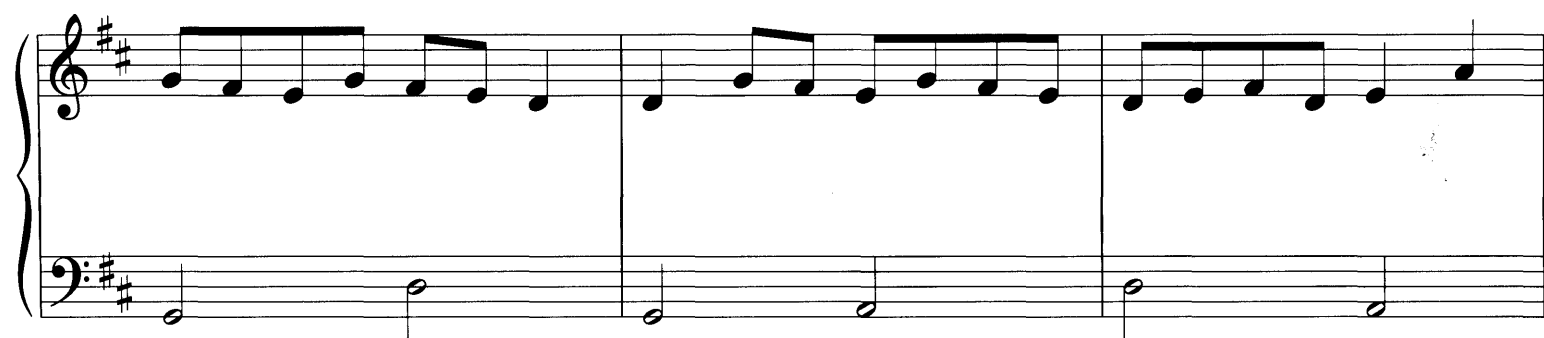
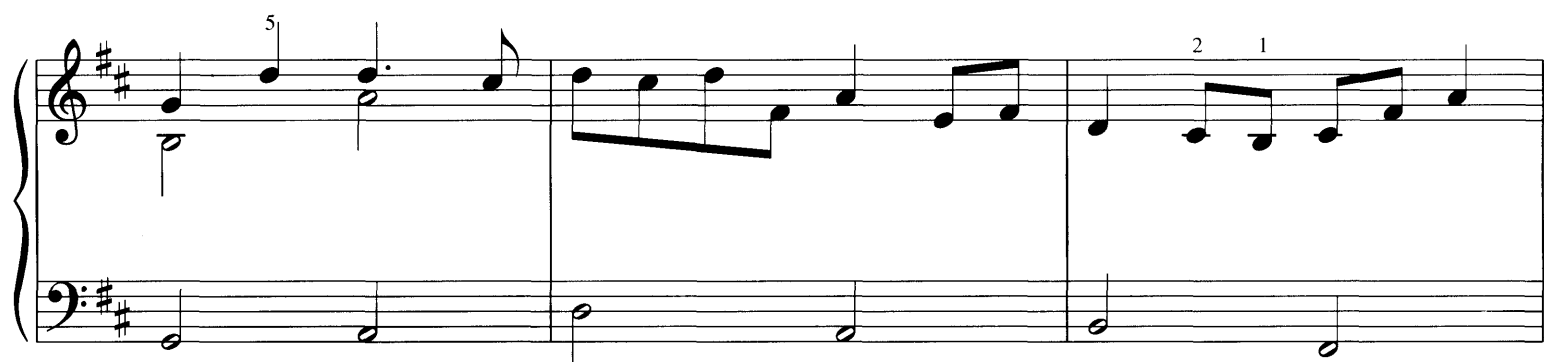
Moderately fast

CANON IN D

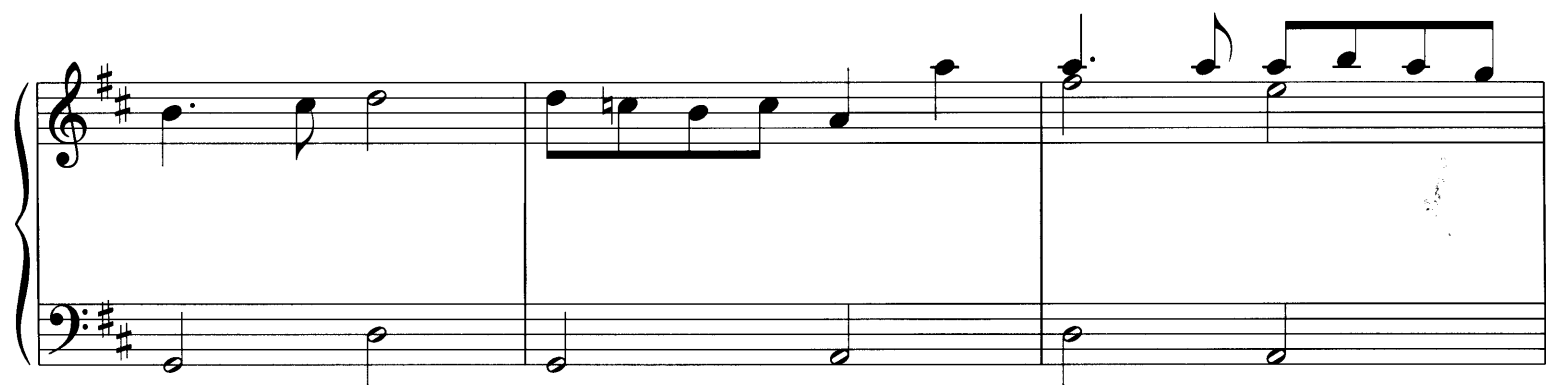
By JOHANN PACHELBEL

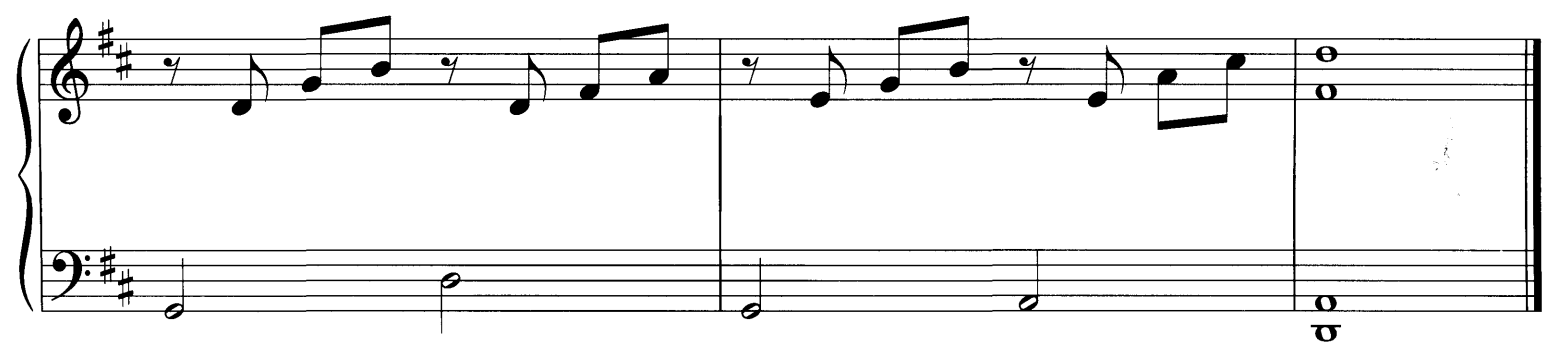
Slowly

The musical score is written for piano in D major and 4/4 time. It begins with a piano introduction marked *mp* (mezzo-piano). The introduction consists of a series of chords in the right hand and a descending bass line in the left hand. The first system of the canon features a right hand melody of eighth notes and a left hand accompaniment of half notes. The second system continues the canon with a more complex right hand melody. The third system concludes the canon with a final chord and a descending bass line. The score is divided into four systems, each with a grand staff (treble and bass clef). The first system includes a piano introduction and the first entry of the canon. The second and third systems show the continuation of the canon. The fourth system shows the final entry of the canon, ending with a final chord and a descending bass line.









CARELESS LOVE

Anonymous

Moderately

mf

2

5

F C F

Love, oh love, oh, care-less love, oh, oh,
I was hap-py as can be. My

C F

love, oh love, oh, care-less love. My love was
days were sun - ny, bright and free. You came a -

F7 Bb F

one long to kiss and run, oh, you see what
to do me wrong, and you brought your

1 5 1 4

C 1. F 2. F C F

care-less love has done. me.

1

CARNIVAL OF VENICE

By JULIUS BENEDICT

Moderately

F

4
2

mf

La
Oh,

With pedal

C7

5
12
1

bru - na gon - do - let - ta ap -
come to me when day - light sets, my

F

pres - ta Bar - ca - rol, Oltr'
sweet, then come to me, when

C7

5

il - ca - nal m'a - spet - ta co -
smooth - ly go our gon - do - lets

lui o'er che the ben moon - mio light vuol. sea, Se when

2

co - sa e a - mor tu sa - i Deh vie - ni
mirth's - a - wake and love be - gins be - neath that

2 5

non tar - dar. E quel - che tu - vor -
glanc - ing ray, with sounds of flutes and

3 2 4 2

ra - i Prom et steal to a te - do nar. way,
man - do - lins to young hearts a - way,

2

C7

La bru - na gon - do - let
 then come to me when day - light

5

F

ta ap - pres - ta Bar - ca - rol
 sets, my sweet, then come to me oltr' when

2 3

C7

il ca - nal m'a - spet
 smooth - ly go our gon - do - ta co -

5 1 5 1 5 1 5 3 3

F

lui che ben mio vuol.
 o'er the moon - light sea. rit.

1 2

CAROLINA IN THE MORNING

Lyrics by GUS KAHN
Music by WALTER DONALDSON

Moderately (♩ = $\overset{\frown}{\text{♩}}^3$)

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately' with a tempo indication of a quarter note equal to a triplet of eighth notes. The introduction features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic. The first system of the piano introduction is in C major, with a 5/3 fingering indicated. The second system continues in C major, with a Cmaj7 chord indicated. The lyrics 'Noth - ing would be fin - er than to' are written below the melody. The third system is in C6, with a C#dim chord indicated. The lyrics 'be in Car - o - lin - a in the morn - ing.' are written below the melody. The fourth system is in Dm, with a Dm(maj7) chord indicated. The lyrics 'No one could be sweet - er than my sweet - ie when I meet her in the morn -' are written below the melody. The fifth system is in F, with a C chord indicated. The lyrics 'ing. Where the morn - ing glo - ries' are written below the melody. The score includes various musical notations such as chords, dynamics, and fingerings.

System 1: C, *mf*, 5/3, C, Cmaj7. Lyrics: Noth - ing would be fin - er than to

System 2: C6, C#dim, G7. Lyrics: be in Car - o - lin - a in the morn - ing.

System 3: Dm, Dm(maj7), Dm7, G7, D#dim7. Lyrics: No one could be sweet - er than my sweet - ie when I meet her in the morn -

System 4: C, F, C. Lyrics: ing. Where the morn - ing glo - ries

F A7 D7

twine a - round the door, whis - per - ing pret - ty

G E7 Am D7 G7

sto - ries I long to hear once more.

C Cmaj7 C6 C#dim G7

Stroll - ing with my girl - ie where the dew is pearl - y ear - ly in the morn -

Dm Dm(maj7) Dm7 G7

ing. But - ter - flies all flut - ter up and kiss each lit - tle but - ter - cup at

F#dim7 G7 C

dawn - ing. If I had A - lad - din's lamp for

4 C7 F D7 G7

on - ly a day, — I'd make a wish and here's what I'd say:

C

2 4 3

Noth - ing could be fin - er than to be in Car - o - lin - a in the

D7 G7 1. C 2. C

morn - ing! ing!

CHIAPANECAS

Traditional

Moderately fast

First system of musical notation. Treble clef, 3/4 time signature, key of B-flat major. The melody starts with a quarter note F (fingered 1), followed by quarter notes G, A, and B. The bass line has a whole rest in the first two measures, then a quarter note B-flat (fingered 5) in the third measure, followed by quarter notes A, G, and F. Chord symbols F and C7 are placed above the staff. The dynamic *mf* is marked in the first measure.

Second system of musical notation. Treble clef, 3/4 time signature, key of B-flat major. The melody continues with quarter notes C, B, and A, followed by quarter notes G, F, and E. The bass line has a whole rest in the first measure, then quarter notes D, C, and B in the second measure, followed by quarter notes A, G, and F. Chord symbols F and C7 are placed above the staff.

Third system of musical notation. Treble clef, 3/4 time signature, key of B-flat major. The melody continues with quarter notes D, C, and B, followed by quarter notes A, G, and F. The bass line has a whole rest in the first measure, then quarter notes E, D, and C in the second measure, followed by quarter notes B, A, and G. Chord symbols F, C7, and F are placed above the staff.

Fourth system of musical notation. Treble clef, 3/4 time signature, key of B-flat major. The melody continues with quarter notes G, F, and E, followed by quarter notes D, C, and B. The bass line has a whole rest in the first measure, then quarter notes A, G, and F in the second measure, followed by quarter notes E, D, and C. A B-flat chord symbol is placed above the staff.

F



C7



1. F

F7



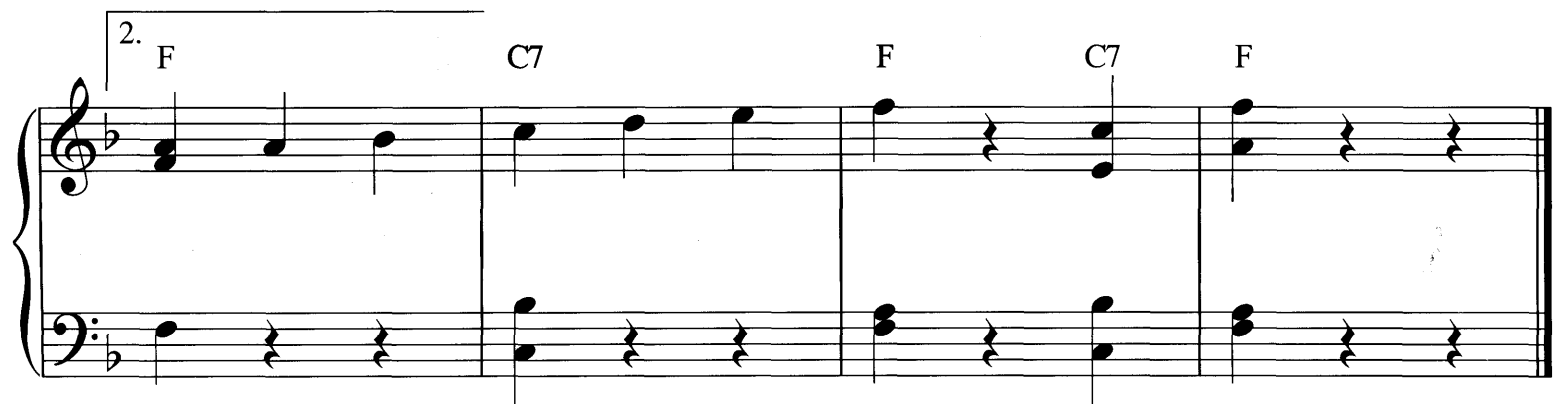
2. F

C7

F

C7

F



CHINATOWN, MY CHINATOWN

Words by WILLIAM JEROME
Music by JEAN SCHWARTZ

Brightly

The musical score is written for piano and voice. It begins with a treble and bass clef, a 4/4 time signature, and a key signature of one sharp (F#). The tempo/mood is marked 'Brightly'. The first system includes a piano (p) dynamic marking and a mezzo-forte (mf) dynamic marking. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are: 'Chi - na - town, my Chi - na - town, where the lights are low, hearts that know no oth - er land, drift - ing to and fro. Dream - y, dream - y'. The score includes various chords (C, G7, Am, E7, D7) and fingerings (1, 2, 3, 4, 5) for the piano part.

System 1: Treble clef, 4/4 time. Chords: C, C. Lyrics: Chi - na - town, my Chi - na - town, *mf*

System 2: Treble clef, 4/4 time. Chords: G7. Lyrics: where the lights are low, hearts that know no

System 3: Treble clef, 4/4 time. Chords: Am, E7, Am, D7. Lyrics: oth - er land, drift - ing to and

System 4: Treble clef, 4/4 time. Chords: G7, C. Lyrics: fro. Dream - y, dream - y

Chi - na - town, al - mond eyes of

Chords: C7, C7#5

The first system of the musical score for 'Chinatown'. It consists of two measures. The first measure contains the lyrics 'Chi - na - town,' and the second measure contains 'al - mond eyes of'. The melody is in the treble clef, and the bass line is in the bass clef. Chords C7 and C7#5 are indicated above the notes in the second measure.

brown, hearts seem light and

Chords: F, Bb7

The second system of the musical score. It consists of two measures. The first measure contains the lyrics 'brown,' and the second measure contains 'hearts seem light and'. The melody is in the treble clef, and the bass line is in the bass clef. Chords F and Bb7 are indicated above the notes in the first and second measures respectively.

life seems bright in dream - y Chi - na -

Chords: C/G, A7, D7, G7

The third system of the musical score. It consists of two measures. The first measure contains the lyrics 'life seems bright' and the second measure contains 'in dream - y Chi - na -'. The melody is in the treble clef, and the bass line is in the bass clef. Chords C/G, A7, D7, and G7 are indicated above the notes in the first and second measures respectively.

town! town!

Chords: 1. C, C#dim, Dm, G7; 2. C

The fourth system of the musical score. It consists of two measures. The first measure contains the lyrics 'town!' and the second measure contains 'town!'. The melody is in the treble clef, and the bass line is in the bass clef. Chords 1. C, C#dim, Dm, G7 and 2. C are indicated above the notes in the first and second measures respectively.

CIELITO LINDO

(My Pretty Darling)

By C. FERNANDEZ

Brightly

C

First system of musical notation. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. The piece begins with a *mf* (mezzo-forte) dynamic. The first four measures of the bass line are marked with fingerings: 4, 1/2, 5. The melody in the treble clef has a fermata over the first measure and a second ending bracket over the last two measures, with a '2' above the final note. A 'C' chord symbol is placed above the final measure of the first ending.

Second system of musical notation. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. The system contains five measures. Chord symbols 'G7' and 'C' are placed above the first, third, and fourth measures of the treble staff. The melody consists of eighth notes and quarter notes. The bass line features a steady accompaniment of eighth notes.

Third system of musical notation. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. The system contains five measures. Chord symbols 'G7' and 'C' are placed above the first and third measures of the treble staff. The melody includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The bass line continues with eighth notes.

Fourth system of musical notation. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. The system contains five measures. A first ending bracket labeled '1.' and 'C' spans the last two measures of the treble staff. The melody concludes with a half note and a quarter note. The bass line ends with a final chord.

2.
C

F

This system contains the first two measures of a musical piece. The first measure is marked with a '2.' and a 'C' chord symbol. The second measure is marked with an 'F' chord symbol. The music is written for piano in C major, featuring a treble and bass staff. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a half note B4, and a bass staff with a quarter note C4, a quarter note D4, and a half note E4. The second measure has a treble staff with a half note C5 and a half note B4, and a bass staff with a quarter note F4, a quarter note G4, and a half note A4.

Dm

G7

C

This system contains the next two measures. The first measure is marked with a 'Dm' chord symbol. The second measure is marked with a 'G7' chord symbol. The third measure is marked with a 'C' chord symbol. The music continues in C major, with the treble staff playing a half note C5 and a half note B4, and the bass staff playing a quarter note F4, a quarter note G4, and a half note A4.

G7

1.
C

This system contains the next two measures. The first measure is marked with a 'G7' chord symbol. The second measure is marked with a '1.' and a 'C' chord symbol. The music continues in C major, with the treble staff playing a half note C5 and a half note B4, and the bass staff playing a quarter note F4, a quarter note G4, and a half note A4.

2.

G7

C

This system contains the final two measures. The first measure is marked with a '2.' chord symbol. The second measure is marked with a 'G7' chord symbol. The third measure is marked with a 'C' chord symbol. The music continues in C major, with the treble staff playing a half note C5 and a half note B4, and the bass staff playing a quarter note F4, a quarter note G4, and a half note A4.

CLARINET POLKA

Traditional

Brightly

The musical score is written for piano accompaniment in 4/4 time, with a key signature of two flats (Bb and Eb). The tempo/style is marked "Brightly". The score is divided into four systems, each with a treble and bass staff joined by a brace. The first system begins with a mezzo-forte (*mf*) dynamic. Fingerings are indicated by numbers 1 through 5. The second system continues the melody in the treble staff, with a repeat sign at the end. The third system includes a key signature change to Bb, indicated by a double bar line and a Bb symbol. The fourth system includes harmonic markings: "Bdim" (B-flat diminished) and "F7" (F major 7th).

mf

1

1

2

2

3

1 2 3

1 2 3

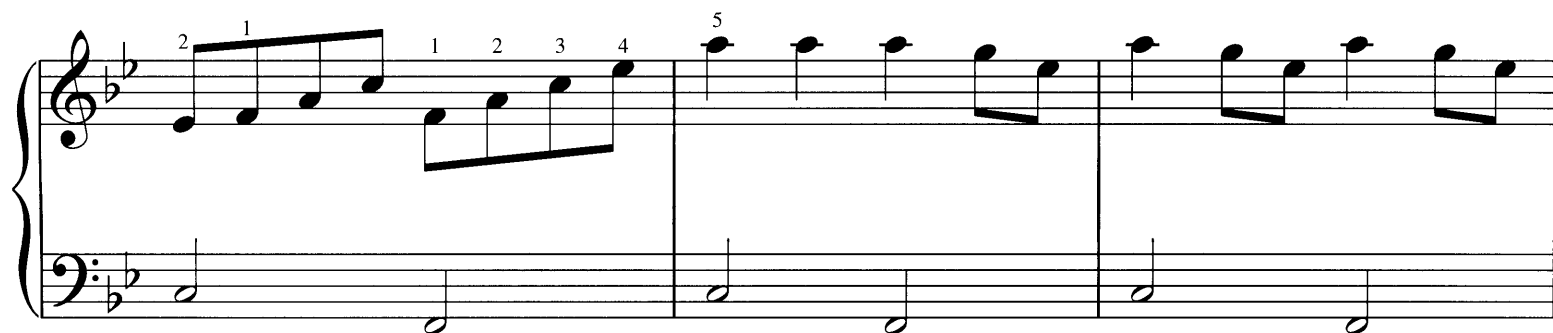
2

Bdim

F7

5 4 3

1 3



1. **To next strain** 2. **To Trio** 3. **Fine**

B \flat B \flat B \flat

C7 F C7

F C7 F

C7 1. F 2. F **D.S. al Trio**

Trio

First system of piano music. The key signature has three flats (B-flat, E-flat, A-flat). The system begins with a double bar line. The right hand starts with a half note chord of E-flat and B-flat, marked with a 5 3 3 triplet. This is followed by a descending eighth-note scale: B-flat, A-flat, G-flat, F, E, D, C, B. The left hand plays a steady eighth-note accompaniment: B-flat, A-flat, G-flat, F, E, D, C, B. The system concludes with a half note chord of E-flat and B-flat, marked with a 3 triplet.

Second system of piano music. The right hand begins with an eighth-note scale: B-flat, A-flat, G-flat, F, E, D, C, B. This is followed by a half note chord of E-flat and B-flat, marked with a 3 2 1 triplet. The system then branches into two endings. The first ending (marked '1.') continues with a half note chord of E-flat and B-flat, marked with a 2 triplet, followed by a half note chord of E-flat and B-flat, marked with a 3 triplet. The second ending (marked '2.') continues with a half note chord of E-flat and B-flat, marked with a 3 triplet.

Third system of piano music. The right hand begins with a half note chord of E-flat and B-flat, marked with a 1 2 triplet. This is followed by a half note chord of E-flat and B-flat, marked with a 1 2 triplet. The system then branches into two endings. The first ending (marked '1.') continues with a half note chord of E-flat and B-flat, marked with a 1 2 triplet. The second ending (marked '2.') continues with a half note chord of E-flat and B-flat, marked with a 1 2 triplet.

Fourth system of piano music. The right hand begins with a half note chord of E-flat and B-flat, marked with a 2 triplet. This is followed by a half note chord of E-flat and B-flat, marked with a 1 2 triplet. The system then branches into two endings. The first ending (marked '1.') continues with a half note chord of E-flat and B-flat, marked with a 1 2 triplet. The second ending (marked '2.') continues with a half note chord of E-flat and B-flat, marked with a 1 2 triplet. The system concludes with a half note chord of E-flat and B-flat, marked with a 3 triplet, and the instruction 'D.S. al Fine'.

(Oh, My Darling)
CLEMENTINE

Words and Music by
 PERCY MONTROSE

Moderately

Verse

In a cav - ern in a can - yon, Ex - ca -

vat - ing for a mine, Dwelt a min - er, for - ty

nin - er, And his daugh - ter Clem - en - tine. Oh my

Chorus

F

dar - lin', Oh my dar - lin', Oh my dar - lin', Clem - en -

C C7

tine, You are lost and gone for -

F C7 F

ev - er, Dread - ful sor - ry, Clem - en - tine.

Additional Words

Light she was, and like a fairy, and her shoes were number nine,
Herring boxes without topses, sandals were for Clementine.
(Repeat Chorus)

Drove she ducklings to the water every morning just at nine,
Hit her foot against a splinter, fell into the foaming brine.
(Repeat Chorus)

Ruby lips above the water, blowing bubbles soft and fine,
Alas for me! I was no swimmer, so I lost my Clementine.
(Repeat Chorus)

CHURCH IN THE WILDWOOD

Tune Name: CHURCH IN THE VALLEY

Words and Music by
DR. WILLIAM S. PITTS

Moderate steady beat

Piano introduction in B-flat major, 4/4 time. The right hand features a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a half note (Bb) and a quarter note (A). The left hand plays a steady bass line with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a half note (Bb) and a quarter note (A). The tempo is marked 'Moderate steady beat' and the dynamics are 'mf'.

Vocal melody in B-flat major, 4/4 time. The melody consists of three measures. The first measure is marked with a '1' and a 'Bb' chord. The second measure is marked with a '3' and a 'Bb' chord. The third measure is marked with an 'F' chord. The lyrics are: 'There's a church in the val - ley by the wild - wood no How sweet on a clear sab - bath morn - ing to'.

Vocal melody in B-flat major, 4/4 time. The melody consists of four measures. The first measure is marked with an 'F7' chord and a '1'. The second measure is marked with a '2' and a 'Bb' chord. The third measure is marked with a '4' and a 'Bb' chord. The fourth measure is marked with an 'Eb' chord. The lyrics are: 'love - li - er spot in the dale No place is so dear to my list to the clear ring - ing bell Its tones so sweet - ly are'.

B \flat F7 B \flat

child - hood as the lit - tle brown church in the vale.
 call - ing o — come to the church in the vale.

3 B \flat 1 3 F

(Oh— come come come come) Come to the church in the wild - wood oh

B \flat 4 E \flat

come to the church in the vale! No— place is so dear to my

B \flat F7 B \flat D.S.

child - hood as the lit - tle brown church in the vale.

COME BACK TO SORRENTO

By ERNESTO DE CURTIS

Moderately slow

Gm

Dm

mf

With pedal

A7

Dm

a tempo

mp

Dm

Gm

Guar-da il ma-re co m'è, bel-lo! spi-ra tan-to sen-ti-ti
 Ve-di il ma-re di Sor-ren-to! ren-to! che te-so-ri ce-la in
 (For English see additional lyrics)

Dm

Bb

Gm

Dm

men-to, co-me il tuo soa-ve ac-cen-to
 fon-do. chi ha gi-ra-to tut-to il mon-do

Em7b5 **A7** **D** **D/F#**

3

che me, de - sto, fa so - gnar.
non lo sa di - men - ti - car.
rit. *a tempo*

5

Sen - ti co - me lie - ve
Ve - di co - me le Si -

mf

1 2 1 3 4

Em7 **A7** **D6**

sa - le
re - ne

dai giar - di - ni o - dor d'a - ran - ci:
or ti guar - da - no in - can - ta - te,

2
3

Em7

3

un pro - fu - mo non v'hae - gua - le
par che vo - glia - no a te so - la

A7 **D** **D/F#**

3

per chi pal - pi - ta d'a - mor!
dol - ci co - se mor - mo - rar.

5 2

E tu di ci "Io par - to, ad -
E tu di ci "Io par - to, ad -

Em7

F#7

Bm

di - o!"
di - o!"

T'al - lon - ta - ni dal mio
T'al - lon - ta - ni dal mio

co - re:
co - re:

f

5

Bb

Gm

Dm

Em7b5

A7

ques - ta ter - ra dell' a - mo - re
ques - ta ter - ra dell' a - mo - re

hai la for - za di la -
hai la for - za di la -

D

Em7

sciar?
sciar?

Ma non mi fug - gir,
mf *a tempo*

A7

D

Gm

non dar - mi più tor - men - to

Tor - na a Sor -

f

ren - to, non far - mi mo -

1. *rir!*
a tempo

2. *rir!*

English Lyrics

1. Oh how deep is my devotion,
 Oh how sweet is my emotion,
 As in dreams I cross an ocean
 To be with a love so true.
 Once again to hold you near me,
 Once again to kiss you dearly,
 Once again to let you hear me
 Tell you of my love so true.
 As I wake, my tears are starting,
 Thinking of the hour of parting,
 Thinking of a ship departing
 From Sorrento and from you.
 I'll come back, my love,
 To meet you in Sorrento,
 I'll come to Sorrento,
 To you, my love!

2. I keep dreaming of Sorrento,
 For I met you in Sorrento,
 And you gave me a momento
 To be treasured all my days.
 Oh! the night was warm and lovely,
 Stars were in the sky above me,
 And your kiss declared you love me
 It's a memory that stays.
 Though my heart is wrapped with sadness,
 I recall that night of gladness,
 Ev'ry moment full of madness
 Will remain with me always.
 I'll come back, my love,
 To meet you in Sorrento,
 I'll come to Sorrento,
 To you, my love!

COMIN' THROUGH THE RYE

By ROBERT BURNS

With a lilt (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

mf

F C7 F C7 F C7 F F Gm

If a bod - y meet a bod - y
If a bod - y meet a bod - y

C7 F Gm C7 F

com - in' through the rye.
com - in' from the town.

If a bod - y kiss a bod - y,
If a bod - y greet a bod - y,

need a bod - y cry.
need a bod - y frown.

C7 F Bb F C7 F C7

Ev - 'ry las - sie has her lad - die,
nane, they say, hey I. Yet a' the lads they smile on me when

1. F C7 F 2. F C7 F

com - in' through the rye.
com - in' through the rye.

DARK EYES

Russian Cabaret Song

Fast

Em ⁴/₂ B7

mf

2 5 1

Em B7 Em

5 2 1

Am Em B7

4 1 2 1

1. 2.

Em Em

CRIPPLE CREEK

American Fiddle Tune

Moderately

F **C7** **F** **F**

mf

1 4

Bb **F**

5

C7 **F**

Bb **F**

I got a gal at the
Girls on the Crip - ple Creek
Crip - ple Creek's wide and

head of the creek,
'bout half grown,
Crip - ple Creek's deep,

go up to see her 'bout the
jump on a boy like a
I'll wade old Crip - ple Creek be -

mid - dle of the week.
dog on a bone.
fore I sleep.

Kiss her on the mouth just as
Roll my britch - es up
Roads are rock - y and the

sweet as an - y wine,
to my knees, I'll
hill - side's mud - dy, and

wraps her - self a - round me like a
wade old Crip - ple Creek
I'm so drunk that I

C7 F

sweet per - ta - ter vine.
when I please.
can't stand steady.

Go - in' up Crip - ple Creek,

C7 F

go - in' on a run,
go - in' up Crip - ple Creek to
have a lit - tle fun.

Go - in' up Crip - ple Creek,
go - in' in a whirl,

1.,2. C7 F 3. C7 F

go - in' up Crip - ple Creek to
see my girl.
see my girl.

C **D7** **Dm7**

glen and down the moun - tain side.

1 2 3

G **C** **C7**

The sum - mer's gone and all the ros - es

F **Dm** **Fm** **C/G**

fall - ing; 'tis you, 'tis you must

1 2 1 2 1

G7 **C** **G7**

go and I must bide. But come ye

2

back when sum - mer's in the mea - dow,

C F C

1 4

or when the val - ley's hushed and white with

G7 C Fmaj7 Em7

snow. 'Tis I'll be there in

D7 G G7 C

2 5 1

3

sun - shine or in sha - dow. Oh, Dan - ny

F Em Am Fm

2 1

5 2 4

C/G Am7 D7 G7 1. C G \flat dim

Boy, oh Dan - ny Boy, I love you so.

G7 2. C 5 3 2

2. And when ye me. *decresc. rit.* *pp*

Additional Lyrics

2. And when ye come and all the flowers are dying
 If I am dead, as dead I well may be,
 You'll come and find the place where I am lying
 And kneel and say an Ave there for me.

And I shall hear tho' soft you tread above me
 And all my grave will warmer sweeter be;
 If you will bend and tell me that you love me,
 Then I shall sleep in peace until you come to me.

DE COLORES

Mexican Folksong

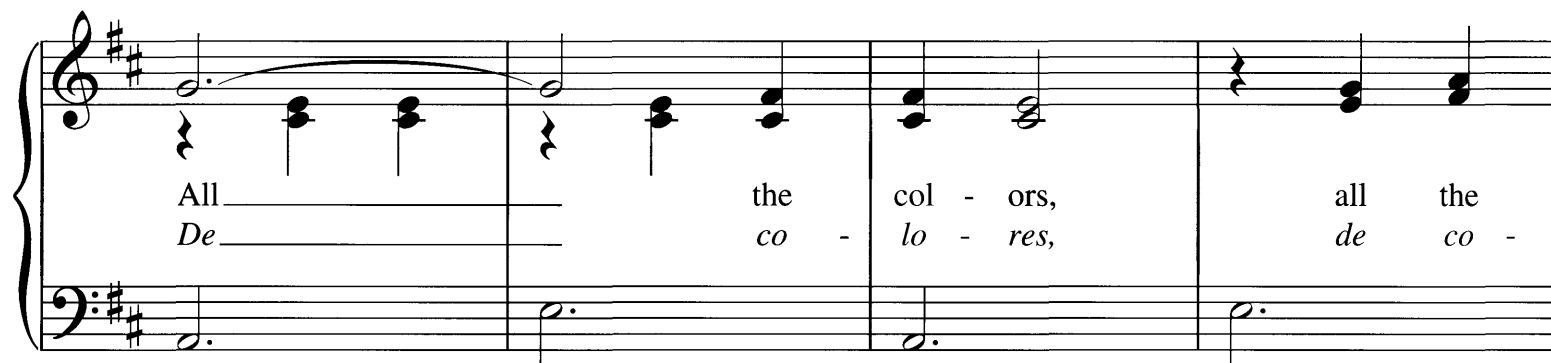
Moderately fast

Piano introduction in D major, 3/4 time. The right hand features a triplet of eighth notes (D, E, F#) followed by a quarter note (G), while the left hand plays a steady quarter-note bass line (D, G, D, G). The tempo is marked 'Moderately fast' and the dynamics are 'mf'.

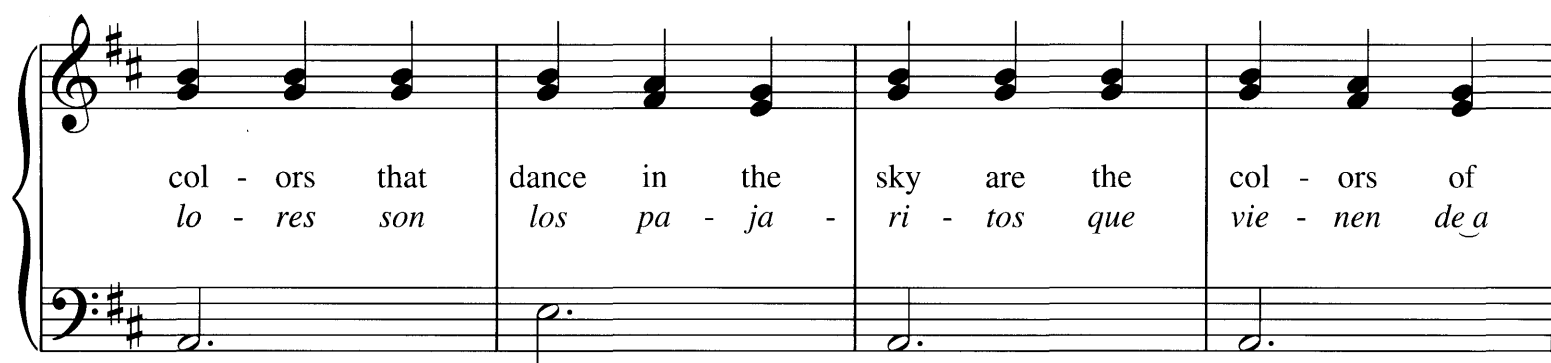
Vocal entry in D major, 3/4 time. The melody begins with a half note D, followed by a quarter note E, and then a quarter note F#. The lyrics are: 'All the col - ors, all the De co - lo - res, de co -'.

Continuation of the vocal melody in D major, 3/4 time. The melody consists of eighth and quarter notes. The lyrics are: 'col - ors that bloom in the mead - ows are col - ors of lo - res se vis - ten los cam - pos en la pri - ma -'.

Final vocal phrase in D major, 3/4 time. The melody consists of quarter and half notes. The lyrics are: 'spring - time. ve - ra.'.



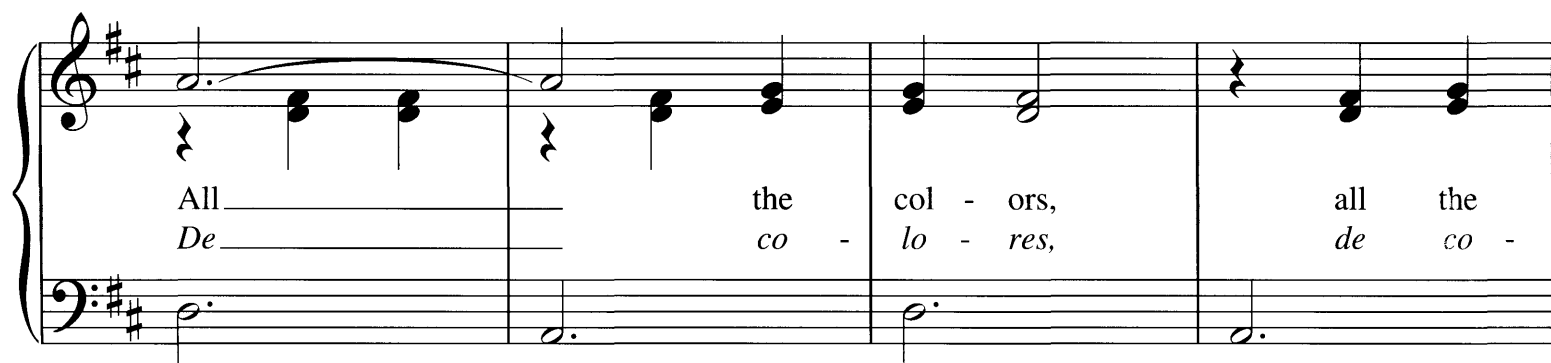
All the colors, all the colors,
De co - lo - res, de co -



col - ors that dance in the sky are the col - ors of
lo - res son los pa - ja - ri - tos que vie - nen de a



D
rain - bows.
fue - ra.



All the colors, all the colors,
De co - lo - res, de co -

col - ors of na - ture spring forth to make my heart
lo - res es el ar - co i - ris que ve - mos lu -

G

sing. Then I know why the col - ors of
cir, y por e - so los gran - des a -

D

A7

spring - time are bring - ing me joy and a heart full of
mo - res de mu - chos co - lo - res me gus - tan a

D

G

A7

D

A7

D

love.
mi.

DIXIE

Words and Music by
DANIEL DECATUR EMMETT

Moderately

The musical score is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderately'. The piano part is in the left hand, and the vocal melody is in the right hand. The score is divided into four systems, each with a key signature change indicated above the staff: C, G7, C, and C. The lyrics are written below the vocal staff, with some words split across lines. The piano part includes fingerings (1-5) and dynamics (mf). The vocal part includes breath marks and phrasing slurs.

System 1: Key signature C. Tempo Moderately. Dynamics *mf*. Chords C, G7, C. Lyrics: I —

System 2: Key signature C. Chords C, F. Lyrics: wish I was in the land of cot - ton; old times there are
Mis - sus mar - ry Will the weav - er; Wil - liam was a

System 3: Key signature C. Lyrics: not for - got - ten. Look a - way, look a - way, look a -
gay de - ceiv - er. Look a - way, look a - way, look a -

System 4: Key signature C. Chords G7, C. Lyrics: way, Dix - ie Land. In Dix - ie Land where
way, Dix - ie Land. But when he put his

F

I was born in ear - ly on one frost - y morn - in' look a -
arm a - round her, he smiled as fierce as a for - ty pound - er, look a -

C G7

way, look a - way, look a - way, Dix - ie
way, look a - way, Dix - ie

C F

Land. } Then I wish I was in Dix - ie, hoo -
Land. }

D G7 C

ray! Hoo - ray! In Dix - ie Land I'll

F C G7

take my stand, to live and die in Dix - ie. A -

This system contains the first three measures of the piece. The first measure is in F major, the second in C major, and the third in G7. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'take my stand, to live and die in Dix - ie. A -'.

C G7 C

way, a - way, a - way down south in

This system contains the next three measures. The first measure is in C major, the second in G7, and the third in C. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'way, a - way, a - way down south in'.

G7 C G7

Dix - ie. A - way, a - way, a -

This system contains the next three measures. The first measure is in G7, the second in C, and the third in G7. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'Dix - ie. A - way, a - way, a -'.

C

1. G7 C

2. G7 C

way down south in Dix - ie! Old Dix - ie!

This system contains the final three measures of the piece. The first measure is in C major. The second measure is in G7, and the third measure is in C. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'way down south in Dix - ie! Old Dix - ie!'.

DO LORD

Traditional

Moderately

G C

G

G

2
1

f

I've got a home in
I took Je - sus

5
1

glo - ry land that
as my Sav - ior,

out - shines the
you take Him,

G7

sun,
too,

C

I've got a home in
I took Je - sus

glo - ry - land that
as my Sav - ior,

out - shines the
you take Him,

2

G

8

sun,
too,

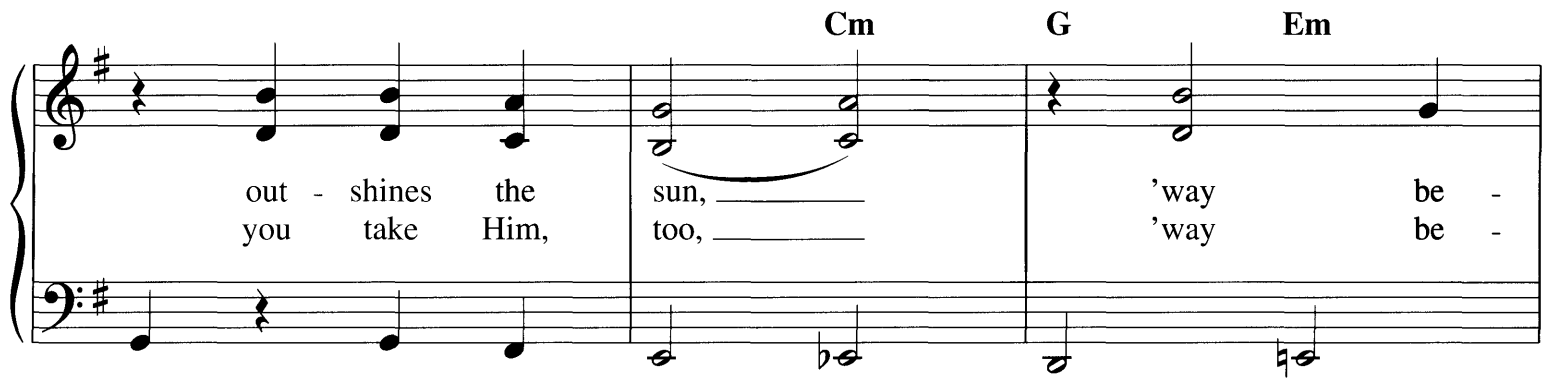
I've got a home in
I took Je - sus

glo - ry - land that
as my Sav - ior,

1

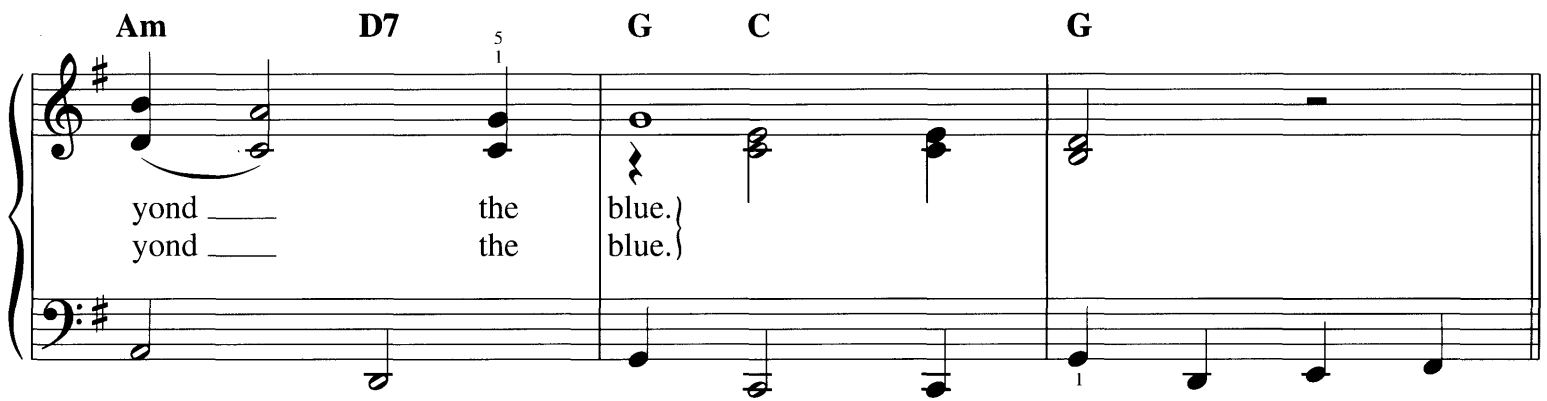
out - shines the sun, 'way be -
you take Him, too, 'way be -

Cm G Em



yond the blue. }
yond the blue. }

Am D7 G C G

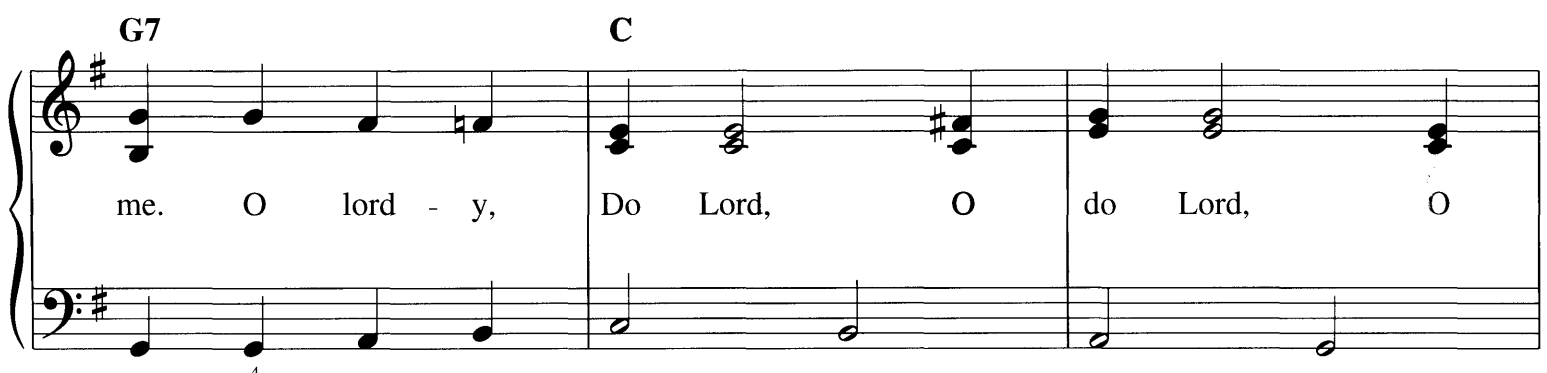


Do Lord, O do Lord, O do re - mem - ber



me. O lord - y, Do Lord, O do Lord, O

G7 C



4

5 3

G

do re - mem - ber me, Do Lord, O

B7 **Em** **Cm**

5 2 4 2

do Lord, O do re - mem - ber me, _____

G **Em** **Am** **D7** 1. **G** **C**

'way be - yond _____ the blue.

2. **G** **C** **G**

blue.

DOWN BY THE OLD MILL STREAM

Words and Music by
TELL TAYLOR

Slow waltz tempo

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Slow waltz tempo'.

System 1: The piano accompaniment begins with a *mf* dynamic. The first measure has a **D7** chord with a '4' above it. The second measure has a **Gm7** chord. The third measure has a **C7** chord. The fourth measure has an **F** chord.

System 2: The vocal line begins with the lyrics 'Down by the'. The first measure has a '1' above it. The second measure has an **F** chord. The third measure has an **A^bdim** chord. The lyrics 'old mill' are under the second and third measures.

System 3: The piano accompaniment has a '5' below the first measure. The first measure has a **Gm7** chord. The second measure has a **C7** chord. The third measure has a **Gm** chord. The lyrics 'stream where I first' are under the first, second, and third measures. The second measure has a '2' above it, and the third measure has a '1' above it.

System 4: The first measure has a **C7** chord. The second measure has an **F** chord. The lyrics 'met you,' are under the first and second measures. The third measure has a long note with a slur over it. The lyrics 'with your' are under the third and fourth measures.

Am Bb

eyes of blue,

5 1 2

Gm C7 C7#5

dressed in ging ham,

1 5

F

too. It was there

1 5

Abdim Gm7 C7

I knew that you

2 1

5

C#dim **Dm**

loved me true.

D \flat

— You were six - teen, — my vil - lage

F **F7** **D7** **Gm7**

queen, by the old

C7 **F**

mill stream. stream.

DOWN BY THE RIVERSIDE

(Tune Name: War No More)

African-American Spiritual

Lively

The musical score is written for piano and voice. It begins with a piano introduction in F major (two flats) and 4/4 time, marked 'Lively' and 'mf'. The introduction consists of two measures in the right hand (treble clef) and two in the left hand (bass clef). The first measure of the right hand has a chord marked F7 and a fingering of 5 1. The second measure has a chord marked Bb. The piano part continues with a steady eighth-note accompaniment in the left hand. The vocal melody enters in the third measure, starting with the lyrics 'Gon - na lay down my sword and shield_ join hands with ev - 'ry - one_'. The melody is in F major and features a mix of quarter and eighth notes. The lyrics continue through the next system: 'down by the riv - er - side, down by the riv - er - side, down by the riv - er - side, Gon - na'. The score concludes with a final measure of the piano accompaniment.

Lyrics:

Gon - na lay down my sword and shield_ join hands with ev - 'ry - one_

down by the riv - er - side, down by the riv - er - side, down by the riv - er - side, Gon - na

down by the riv - er - side, down by the riv - er - side, down by the riv - er - side, Gon - na

lay down my sword and shield_ down by the the
join hands with ev - 'ry - one_ down by the the

riv - er - side_ } and stud - y_ war no
riv - er - side_ } and stud - y_ war no

more. Gon - na I ain't gon - na

stud - y war no more, I ain't gon - na stud - y war no more, _

First system of the musical score, measures 1-4. The key signature is B-flat major (two flats). The first measure (measure 1) contains a whole rest in the treble and a half note in the bass. The second measure (measure 2) has a chord of F7 (F4, A4, C5) in the treble and a half note in the bass, with the lyrics "stud - y". The third measure (measure 3) has a chord of Cm7 (C4, E-flat4, G4) in the treble and a half note in the bass, with the lyrics "war". The fourth measure (measure 4) has a chord of F7 (F4, A4, C5) in the treble and a half note in the bass, with the lyrics "no".

Second system of the musical score, measures 5-8. The key signature is B-flat major. The fifth measure (measure 5) has a chord of Bb (B-flat4, D-flat4) in the treble and a half note in the bass, with the lyrics "more.". The sixth measure (measure 6) has a chord of Bb7 (B-flat4, D-flat4, F5) in the treble and a half note in the bass, with the lyrics "I ain't gon - na". The seventh measure (measure 7) has a chord of Eb (E-flat4, G4) in the treble and a half note in the bass, with the lyrics "stud - y war no more, _". The eighth measure (measure 8) has a chord of Eb (E-flat4, G4) in the treble and a half note in the bass, with the lyrics "more, _".

Third system of the musical score, measures 9-12. The key signature is B-flat major. The ninth measure (measure 9) has a chord of Bb (B-flat4, D-flat4) in the treble and a half note in the bass, with the lyrics "I ain't gon - na". The tenth measure (measure 10) has a chord of F/A (F4, A4) in the treble and a half note in the bass, with the lyrics "stud - y war no more, _". The eleventh measure (measure 11) has a chord of Gm (G4, B-flat4, D-flat4) in the treble and a half note in the bass, with the lyrics "more, _". The twelfth measure (measure 12) has a whole rest in the treble and a half note in the bass.

Fourth system of the musical score, measures 13-16. The key signature is B-flat major. The thirteenth measure (measure 13) has a chord of F7 (F4, A4, C5) in the treble and a half note in the bass, with the lyrics "stud - y". The fourteenth measure (measure 14) has a chord of Bb (B-flat4, D-flat4) in the treble and a half note in the bass, with the lyrics "war no". The fifteenth measure (measure 15) has a chord of Bb (B-flat4, D-flat4) in the treble and a half note in the bass, with the lyrics "more, _". The sixteenth measure (measure 16) has a whole rest in the treble and a half note in the bass.

DOWN YONDER

Words and Music by
L. WOLFE GILBERT

Lively

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a piano accompaniment (left hand) and a vocal melody (right hand). The tempo is marked 'Lively' and the dynamic is 'mf' (mezzo-forte).

System 1: The piano part starts with a D7 chord, followed by a G7 chord, then a C chord, a D#dim7 chord, and finally a G7 chord. The vocal melody begins with a half note 'Down' on a C4, followed by a quarter note 'yon' on a D4, a quarter note 'der' on a E4, a quarter note 'some' on a F4, a quarter note 'one' on a G4, a quarter note 'beck' on a F4, a quarter note 'ons' on a E4, a quarter note 'to' on a D4, and a half note 'me.' on a C4. The piano part provides harmonic support with chords and bass lines.

System 2: The piano part starts with a C chord, followed by a G7 chord, then a C chord, and finally a C7 chord. The vocal melody continues with a half note 'Down' on a C4, followed by a quarter note 'yon' on a D4, a quarter note 'der' on a E4, a quarter note 'some' on a F4, a quarter note 'one' on a G4, a quarter note 'beck' on a F4, a quarter note 'ons' on a E4, a quarter note 'to' on a D4, and a half note 'me.' on a C4. The piano part provides harmonic support with chords and bass lines.

System 3: The piano part starts with an F chord, followed by a C7 chord, then an F chord, and finally a C7 chord. The vocal melody continues with a half note 'Down' on a C4, followed by a quarter note 'yon' on a D4, a quarter note 'der' on a E4, a quarter note 'some' on a F4, a quarter note 'one' on a G4, a quarter note 'reck' on a F4, a quarter note 'ons' on a E4, a quarter note 'on' on a D4, and a half note 'me.' on a C4. The piano part provides harmonic support with chords and bass lines.

System 4: The piano part starts with a C chord, followed by a G7 chord, then a C chord, a C#dim chord, and finally a G7 chord. The vocal melody continues with a half note 'I' on a C4, a quarter note 'seem' on a D4, a quarter note 'to' on a E4, a quarter note 'see' on a F4, a quarter note 'a' on a G4, a quarter note 'race' on a F4, a quarter note 'in' on a E4, a quarter note 'mem' on a D4, a quarter note 'o' on a C4, a quarter note '-' on a D4, a quarter note 'ry' on a E4, and a half note on a C4. The piano part provides harmonic support with chords and bass lines.

C

G7

C

be - tween the Natch - ez and the Rob - ert E. Lee.

This system contains measures 1 through 4. The melody is in C major, starting on G4. The bass line consists of a steady eighth-note accompaniment. Measure 4 ends with a whole note G4.

D7

Swan - ee shore, I miss you more and more, ev - 'ry

This system contains measures 5 through 8. The key signature changes to D major (indicated by a sharp on the F line). The melody continues with eighth notes and a half note. Measure 8 ends with a whole note G5.

G7

day, my mam - my land, you're sim - ply grand.

This system contains measures 9 through 12. The key signature changes back to C major. The melody features a half note in measure 9 and a half note in measure 11. Measure 12 ends with a whole note G4.

C

G7

C

C7

Down yon - der when the folks get the news,

This system contains measures 13 through 16. The key signature changes to C minor (indicated by a flat on the B line). The melody starts on G3 and ends with a whole note G3 in measure 16.

F C7 F

don't won - der at the hul - la - ba - loos.

C

There's Dad - dy and Mam - my, there's

D7 G7

Eph - raim and Sam - my, wait - in' down yon - der for

1. C D#dim7 G7 2. C

me. me.

DOWN IN THE VALLEY

Traditional American Folksong

Moderately slow

G

B7

Em

A7

D7

N.C.

G

D7

G

blow. _____
you. _____
jail. _____

Hear that train blow
Know I love you,
Birm - ing - ham jail

D

ing, dear, house, hear that train
know I love blow;
Birm - ing - ham jail, you.

hang your head o ver hear that train
An - gels in in heav en of know I love
send it in care of Birm - ing - ham

1., 2. G N.C. 3. G

blow. _____
you. _____

Ros - es love jail.
Write me a

DRY BONES

Traditional

Moderate Swing (♩ = ♩³)

F **F#** **G** **A^b** **G** **F#** **F** **B^b** **F**

mp *mf* E -

2 4 2 4 1 3 1 2 1 3 2 4 1 3 2 4

The piano introduction is in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The first four measures are marked *mp* and the last four are marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The notes are: F (1), F# (2), G (3), Ab (4), G (5), F# (6), F (7), Bb (8), F (9), E (10), D (11), C (12), Bb (13), A (14), G (15), F (16). The bass line consists of chords: F (2), F# (3), G (4), Ab (5), G (6), F# (7), F (8), Bb (9), F (10), E (11), D (12), C (13), Bb (14), A (15), G (16), F (17).

F **C7**

ze - kiel cried, "Them dry bones!" E - ze - kiel cried, "Them

The vocal entry begins with a treble clef and a key signature of one flat. The melody is: ze - kiel cried, "Them dry bones!" E - ze - kiel cried, "Them. The bass line consists of chords: F (2), F# (3), G (4), Ab (5), G (6), F# (7), F (8), Bb (9), F (10), E (11), D (12), C (13), Bb (14), A (15), G (16), F (17).

F

dry bones!" E - ze - kiel cried, "Them dry bones!" Oh,

The vocal entry continues with the melody: dry bones!" E - ze - kiel cried, "Them dry bones!" Oh,. The bass line consists of chords: F (2), F# (3), G (4), Ab (5), G (6), F# (7), F (8), Bb (9), F (10), E (11), D (12), C (13), Bb (14), A (15), G (16), F (17).

C7 **F**

hear the word of the Lord! The foot bone con-nect-ed to the

5 2 1 2 5

The vocal entry continues with the melody: hear the word of the Lord! The foot bone con-nect-ed to the. The bass line consists of chords: F (2), F# (3), G (4), Ab (5), G (6), F# (7), F (8), Bb (9), F (10), E (11), D (12), C (13), Bb (14), A (15), G (16), F (17).

F#

leg bone, the leg bone con-nect-ed to the knee bone, the

G **A^b**

knee bone con-nect-ed to the thigh bone, the thigh bone con-nect-ed to the

A

back bone, the back bone con-nect-ed to the neck bone, the

B^b **F7**

neck bone con-nect-ed to the head bone, oh, hear the word of the

Bb

Lord! Them bones, them bones gon - na walk a - roun', them

F7 **Bb**

bones, them bones gon - na walk a - roun', them bones them bones gon - na

F7 **Bb**

walk a - roun', oh, hear the word of the Lord! The

A

head bone con-nect-ed to the neck bone, the neck bone con-nect-ed to the

A \flat

back bone, the back bone con-nect-ed to the thigh bone, the

G **F \sharp**

thigh bone con-nect-ed to the knee bone, the knee bone con-nect-ed to the

F

leg bone, the leg bone con-nect-ed to the foot bone, oh,

B \flat **C7** **F** **B \flat** **F**

hear the word of the Lord! The word of the Lord!

DU, DU LIEGST MIR IM HERZEN

(You, You Weigh on My Heart)

German Folksong

In a lilting manner

The musical score is written in 3/4 time and consists of four systems of music. Each system includes a piano accompaniment in the left hand and a vocal melody in the right hand. The tempo/style is 'In a lilting manner'. The key signature is one flat (F major/D minor). The dynamics are marked 'mf' (mezzo-forte) in the first system. The lyrics are in German and English. The first system is an instrumental introduction. The second and third systems contain the main vocal melody with lyrics. The fourth system continues the melody. Chord symbols (F, G7, C) are placed above the staff in the first system, and (C, G7) are placed above the staff in the second, third, and fourth systems. The piano accompaniment features a simple harmonic pattern in the left hand, often using chords.

System 1: Instrumental introduction. Chords: F, G7, C. Dynamics: *mf*.

System 2: Vocal melody. Chords: C, G7. Lyrics: Du, du liegst mir im Her - zen,

System 3: Vocal melody. Chords: C. Lyrics: du, du liegst mir im Sinn,

System 4: Vocal melody. Chords: G7. Lyrics: du, du machst mir viel Schmer - zen,

C F

weiß nicht, wie gut ich dir bin. Ja,

C G7 C Dm G7

ja, ja, ja, weiß nicht, wie gut ich dir

C F C E7

bin. Ja, ja, ja,

Am Dm G7 C

ja, weiß nicht, wie gut ich dir bin.

THE ENTERTAINER

By SCOTT JOPLIN

Not fast

8va

N.C.

4

First system of musical notation for 'The Entertainer'. The right hand (R.H.) is in 4/4 time, starting with a forte (*f*) dynamic. The left hand (L.H.) is in 4/4 time, starting with a piano (*p*) dynamic. The R.H. part features a series of eighth notes and a triplet. The L.H. part features a series of eighth notes and a triplet. The tempo is marked 'Not fast'.

Second system of musical notation for 'The Entertainer'. The right hand (R.H.) is in 4/4 time, starting with a piano (*p*) dynamic. The left hand (L.H.) is in 4/4 time, starting with a piano (*p*) dynamic. The R.H. part features a series of eighth notes and a triplet. The L.H. part features a series of eighth notes and a triplet. The tempo is marked 'Not fast'.

Third system of musical notation for 'The Entertainer'. The right hand (R.H.) is in 4/4 time, starting with a forte (*f*) dynamic. The left hand (L.H.) is in 4/4 time, starting with a piano (*p*) dynamic. The R.H. part features a series of eighth notes and a triplet. The L.H. part features a series of eighth notes and a triplet. The tempo is marked 'Not fast'.

C G C C7 F C *R.H. 8va* -----

1 2 1 4

p

D7 G C C7

2 1 3 1 2 1

f *p*

R.H. 8va -----

F C G C To Coda ⊕

1

f *mf*

C7 F Fm C/G G

cresc.

1

First system of musical notation. Treble clef, key signature of one sharp (F#). Chord C is indicated above the first measure. Dynamics *mf* and *f* are shown. Fingerings 1, 2, 5, 1, 4, 1, 4 are indicated.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Chords F, Fm, and C are indicated above the first three measures. Dynamics *mf* and *f* are shown. Fingerings 2, 3, 1, 2, 1 are indicated.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Chords G/D, D7, and G are indicated above the first three measures. Dynamics *mf* and *f* are shown. Fingerings 4, 1, 5, 2, 1, 5, 2 are indicated.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Chord C is indicated above the first measure. Dynamics *p* is shown. Fingerings 4, 1, 4 are indicated.

First system of musical notation. Chords: F, Fm, C, F, F#dim. Fingerings: 2 3 1, 1 2 1. Time signature: 2/4.

Second system of musical notation. Chords: C/G, D7, G, C. Fingerings: 1 2, 3. Time signature: 2/4. Includes first ending bracket and repeat sign.

Third system of musical notation. Chords: C, G. Includes second ending bracket, D.S. al Coda (Loco) instruction, and piano (*p*) dynamic marking.

Fourth system of musical notation. Chords: C7. Includes CODA instruction, R.H. 8va instruction, and crescendo (*cresc.*) marking.

Fifth system of musical notation. Chords: F, Fm, C/G, G, C. Includes forte (*f*) dynamic marking and a final measure with a 5/1 fingering.

Waltz

C

C

4

C/E

Dm

G7

Dm

Dm7b5

G7 C

The first system contains measures 1 through 4. Measure 1 has a G7 chord in the bass and a melody in the treble. Measure 2 has a C chord in the bass and a whole note in the treble. Measure 3 has a C chord in the bass and a half note in the treble. Measure 4 has a C chord in the bass and a whole note in the treble.

C/E E \flat dim Dm

The second system contains measures 5 through 8. Measure 5 has a C/E chord in the bass and a melody in the treble. Measure 6 has an E \flat dim chord in the bass and a melody in the treble. Measure 7 has an E \flat dim chord in the bass and a half note in the treble. Measure 8 has a Dm chord in the bass and a whole note in the treble.

G7

The third system contains measures 9 through 12. Measure 9 has a G7 chord in the bass and a melody in the treble. Measure 10 has a G7 chord in the bass and a melody in the treble. Measure 11 has a G7 chord in the bass and a melody in the treble. Measure 12 has a G7 chord in the bass and a whole note in the treble.

Dm G7 C

The fourth system contains measures 13 through 16. Measure 13 has a Dm chord in the bass and a melody in the treble. Measure 14 has a G7 chord in the bass and a whole note in the treble. Measure 15 has a C chord in the bass and a melody in the treble. Measure 16 has a C chord in the bass and a whole note in the treble.

FOR HE'S A JOLLY GOOD FELLOW

Traditional

Brightly

F

B7

B \flat

Bdim

C7

mf

2

F

F

B \flat /F

F

For he's a jol - ly good fel - low, for
won't go home un - til morn - ing, we

5

C7

F

B7

he's a jol - ly good fel - low. For he's a jol - ly good
won't go home un - til morn - ing. We won't go home un - til

B \flat

Gm7

C7

F

fel - low, which no - bod - y can de - ny. Which
morn - ing, till day - light does ap - pear. Till

2

B \flat /F **F** **B \flat /F**

no - bod - y can de - ny, _____ which no - bod - y can de -
 day - light does ap - pear, _____ till day - light does ap -

F **B \flat /F** **F**

ny. _____ For he's a jol - ly good fel - low, for
 pear. _____ We won't go home un - til morn - ing, we

C7 **F** **B7**

he's a jol - ly good fel - low. For he's a jol - ly good
 won't go home un - til morn - ing. We won't go home un - til

B \flat **Bdim** **C7** **1. F** **2. F**

fel - low, which no-bod - y can de - ny, _____ We
 morn - ing, till day - light does ap - pear.

FOR ME AND MY GAL

Words by EDGAR LESLIE
and E. RAY GOETZ
Music by GEORGE W. MEYER

With a lilt

G

G#dim

D7/A

D7

G

G#dim

mf

§

D7/A

D7

Am7

D7

3
5 1 5 1

The bells are ring - ing for me and my
gat - ing for me and my

G

Am

Am7

gal. The birds are sing - ing
gal. The par - son's wait - ing

To Coda ⊕ G

D7

5 1 3 4 1

for me and my gal. Ev - 'ry - bod - y's been
for me and my

B7 **Em** **B7**

know - ing to a wed - ding they're go - ing.

Em/G **A7**

And for weeks they've been sew - ing, ev - 'ry Su - sie and

D7 **D.S. al Coda**

Sal. They're con - gre -

CODA

B **B7**

gal. And some - time

G7

I'm goin' to build a lit - tle home for two ____ or

C **C#dim**

three or four ____ or more, in

D7 **Am** **D7**

Love - land ____ for me and my

G **D7** **G**

gal. *p*

FUNICULI, FUNICULA

Words and Music by
LUIGI DENZA

Spirited (in 2)

The musical score is written for piano and voice. It begins with a piano introduction in 2/8 time, marked 'Spirited (in 2)' and 'mf'. The key signature is one flat (F major/D minor). The piano part features a steady eighth-note accompaniment in the bass and a melody in the treble. The vocal line enters in the second measure. The lyrics are in Italian and English. The score is divided into four systems, each with a key signature change indicated above the staff: F major, C major, G7, and G7.

System 1: Key signature: F. Treble clef: F4 (5), F4 (1). Bass clef: F3 (2). Dynamics: *mf*. Chords: F, C, G7.

System 2: Key signature: C. Treble clef: C4 (2). Bass clef: C3 (2). Chords: C, C, G7.

System 3: Key signature: G7. Treble clef: G4 (2). Bass clef: G3 (2). Chords: G7, G7, G7.

System 4: Key signature: G7. Treble clef: G4 (2). Bass clef: G3 (2). Chords: G7, G7, G7.

Lyrics:

Sta - se - ra, Ni - na
Some think the world is

mìa, io son mon - ta - to Te lo di -
made for fun and frolic, and so do

ró?
I! Te lo di -
And so do

C

ró?
I!

Co -
Some

la
think

do - ve di -
it well to

G7

spet - ti un cor in - gra - to
be all mel - an - chol - ic,

Più far non
to pine and

C **G7** **C**

può
sigh,

Più far pine non

B7

Co - là
but I, co - cen - te è il
I love to

Em B7 Em B7

fo - co, ma se
spend my time in fug - gi
sing - ing Ti la - scia
some joy - ous

1
4

Em B7 Em

star
song, Ti la - scia
some joy - ous star.
song.

G D7

E To non set ti cor - re ap -
the air with

3
5

G D7 G D7

pres - so, e non ti strug - gi A ri - guar -
mu - sic brave - ly ring - ing is far from

G D7 G

dar, A ri - guar - dar.
wrong! Is far from wrong!

G7

Le - sti, le - sti,
Lis - ten! Lis - ten!

via mon - tiam su là. Le - sti,
Mu - sic sounds a - far! Lis - ten!

le - sti,
Lis - ten!

via mon - tiam su là, fu - ni - cu -
Mu - sic sounds a - far, fu - ni - cu -

Chord: C

li, fu - ni - cu - la fu - ni - cu - li fu - ni - cu -
li, fu - ni - cu - la fu - ni - cu - li fu - ni - cu -

Chords: E7/B, Am, E7/G#

là!
la!

Vià, mon - tiam su là, fu - ni - cu -
Joy is where you are, fu - ni - cu -

Chords: Am, F, C

li fu - ni - cu - là!
li fu - ni - cu - la!

1. C

2. C

Chords: G7, C, C

FRANKIE AND JOHNNY

Anonymous Blues Ballad

Moderately

G

5

C

1. Frank - ie and John - ny were
2. Frank - ie and John - ny went
3.-6. (See additional lyrics)

lov - ers,
walk - ing, said they were real - ly in
John - ny had on a new

love. suit Now, that Frank - ie was true to her
Frank - ie had bought with a

John - ny, true as all the stars a -
"C note," 'cause it made him look so

bove. } He was her man, but he done her
cute. }

1 5

wrong.

1.-5. G7 6.

Additional Lyrics

- | | |
|---|---|
| <p>3. Johnny said, "I've got to leave now,
But I won't be very long.
Don't sit up and wait for me, honey,
Don't you worry while I'm gone."
He was her man, but he done her wrong.</p> | <p>5. Johnny saw Frankie a-comin',
Down the back stairs he did scoot,
Frankie, she took out her pistol,
Oh that lady sure could shoot!
He was her man, but he done her wrong.</p> |
| <p>4. Frankie went down to the hotel,
Looked in the window so high,
There she saw her lovin' Johnny
Making love to Nellie Bly.
He was her man, but he done her wrong.</p> | <p>6. Frankie, she went to the big chair,
Calm as a lady could be,
Turning her eyes up, she whispered,
"Lord, I'm coming up to Thee.
He was my man, but he done me wrong."</p> |

FREIGHT TRAIN

Words and Music by
ELIZABETH COTTEN

Moderately fast

D

D

5

4

Freight
When
When

train,
I'm
I

freight
dead
die,

train
and
Lord,

A

run
in
bur

- y

so
my
me

fast,
grave,
deep,

freight
no
way

train,
more
down

freight
good
on

train,
times
old

D F#7

run here Chest - so I'll nut fast. Street, Please Place so don't the I

G

tell stones can what at my old train head Num - I'm and ber on, feet, and they tell them won't as

D G A7 1., 2. D

know all she what that I've comes route gone roll - I've to ing gone. sleep.

3. D

by.

FÜR ELISE

By LUDWIG VAN BEETHOVEN

Flowing N.C. Am

5 4 2 4 1 2 4

p

5 2 1

The first system of the musical score for 'The Rose Tree' consists of three measures. The first measure is labeled 'E7' and contains a treble clef with a half note G4 and a bass clef with a half note G2. The second measure is labeled 'Am' and contains a treble clef with a half note A4 and a bass clef with a half note A2. The third measure is labeled 'N.C.' and contains a treble clef with a half note A4 and a bass clef with a half note A2. The notes are connected by a slur across the measures.

The musical score for 'The Rose Tree' is presented in a three-measure format. The first measure is in the key of A minor (Am) and features a treble clef with a single eighth note on A4 and a bass line starting on A3. The second measure is in the key of E7 and continues the melody with a series of eighth notes ascending from B3 to D4, with a slur over the last three notes. The third measure is in the key of A minor (Am) and shows the melody concluding with a quarter note on E4 and a sharp sign, followed by a repeat sign. The bass line in the third measure consists of a quarter note on A3, a quarter note on G3, and a half note on F3, ending with a repeat sign.

2. Am C G

mf

Am E

rit.

Am

p *mf* *a tempo*

E Am N.C.

Am E 1. Am

First system of musical notation for piano. It consists of three measures. The first measure has an Am chord and a melody starting on G4, moving up to D5. The second measure has an E chord and a melody starting on D5, moving up to A5. The third measure has a first ending bracket over it, with a melody starting on A5, moving up to E6, and then down to D5. The bass line in the first measure starts on C3, moves up to G3, and then to D4. In the second measure, it starts on D4, moves up to F#4, and then to G4. In the third measure, it starts on G4, moves up to A4, and then to B4. The system ends with a repeat sign.

2. Am F 3 Bb 4

Second system of musical notation for piano. It consists of three measures. The first measure has a second ending bracket over it, with a melody starting on G4, moving up to D5, and then down to C4. The second measure has an F chord and a melody starting on D5, moving up to A5, and then down to G4. The third measure has a Bb chord and a melody starting on A5, moving up to Bb5, and then down to A4. The bass line in the first measure starts on C3, moves up to G3, and then to D4. In the second measure, it starts on D4, moves up to F4, and then to G4. In the third measure, it starts on G4, moves up to Ab4, and then to Bb4. The system ends with a repeat sign.

C7 F Am Dm

Third system of musical notation for piano. It consists of four measures. The first measure has a C7 chord and a melody starting on G4, moving up to D5, and then down to C4. The second measure has an F chord and a melody starting on D5, moving up to A5, and then down to G4. The third measure has an Am chord and a melody starting on A5, moving up to B5, and then down to A4. The fourth measure has a Dm chord and a melody starting on B5, moving up to C6, and then down to B4. The bass line in the first measure starts on C3, moves up to G3, and then to D4. In the second measure, it starts on D4, moves up to F4, and then to G4. In the third measure, it starts on G4, moves up to Ab4, and then to Bb4. In the fourth measure, it starts on Bb4, moves up to C5, and then to D5. The system ends with a repeat sign.

C G7 C N.C. Am

Fourth system of musical notation for piano. It consists of four measures. The first measure has a C chord and a melody starting on G4, moving up to D5, and then down to C4. The second measure has a G7 chord and a melody starting on D5, moving up to A5, and then down to G4. The third measure has a C chord and a melody starting on A5, moving up to B5, and then down to A4. The fourth measure has an N.C. (No Chord) and a melody starting on B5, moving up to C6, and then down to B4. The bass line in the first measure starts on C3, moves up to G3, and then to D4. In the second measure, it starts on D4, moves up to F4, and then to G4. In the third measure, it starts on G4, moves up to Ab4, and then to Bb4. In the fourth measure, it starts on Bb4, moves up to C5, and then to D5. The system ends with a repeat sign.

rit. a tempo

E Am N.C.

The first system contains three measures. Measure 1 is marked 'E' and features a half note E4 in the treble and a half note G#3 in the bass, with a slur over the treble staff. Measure 2 is marked 'Am' and features a half note A3 in the treble and a half note C#3 in the bass, with a slur over the treble staff. Measure 3 is marked 'N.C.' and features a half note D#4 in the treble and a half note E4 in the bass, with a slur over the treble staff.

Am E Am N.C.

The second system contains four measures. Measure 4 is marked 'Am' and features a half note A3 in the treble and a half note C#3 in the bass, with a slur over the treble staff. Measure 5 is marked 'E' and features a half note E4 in the treble and a half note G#3 in the bass, with a slur over the treble staff. Measure 6 is marked 'Am' and features a half note A3 in the treble and a half note C#3 in the bass, with a slur over the treble staff. Measure 7 is marked 'N.C.' and features a half note D#4 in the treble and a half note E4 in the bass, with a slur over the treble staff.

Am E Am

The third system contains three measures. Measure 8 is marked 'Am' and features a half note A3 in the treble and a half note C#3 in the bass, with a slur over the treble staff. Measure 9 is marked 'E' and features a half note E4 in the treble and a half note G#3 in the bass, with a slur over the treble staff. Measure 10 is marked 'Am' and features a half note A3 in the treble and a half note C#3 in the bass, with a slur over the treble staff.

N.C. Am E Am

The fourth system contains four measures. Measure 11 is marked 'N.C.' and features a half note D#4 in the treble and a half note E4 in the bass, with a slur over the treble staff. Measure 12 is marked 'Am' and features a half note A3 in the treble and a half note C#3 in the bass, with a slur over the treble staff. Measure 13 is marked 'E' and features a half note E4 in the treble and a half note G#3 in the bass, with a slur over the treble staff and a 'rit.' marking. Measure 14 is marked 'Am' and features a half note A3 in the treble and a half note C#3 in the bass, with a slur over the treble staff and a 'p' marking.

THE GIRL I LEFT BEHIND ME

Traditional Irish

Moderately

F

F/E

F7/E \flat B \flat

mf

1. The _____

1 2 5

F

B \flat

dames of France are fond and free, and
she's as fair as Shan - non's side, and

1 2 3 2 1 2

5

F

Flem - ish lips _____ are _____
pur - er than _____ its _____

will - ing, and _____
wa - ter. But _____

1 5

F7/E \flat **B \flat /D**

soft she the re - maids of to It - a - ly, and
she re - fus'd to be my bride though

5 5 5

C7 **F** **B \flat**

Span - ish eyes are thrill - ing. Still though I bask be -
many a year I sought her. Yet since to France I

2 5 1 2

F **B \flat**

neath sail'd their smile, their charms let - letters fail to
a - way, her her oft to re -

1 3

F **C7** **F** **F/E**

bind mind me, and my heart falls back to
me, me, that I prom - is'd nev - er

5 5

F7/E \flat **B \flat /D** **C7**

E - rin's Isle, to the girl I left be -
to gain - say the ____ girl I left be -

1 5

F **F7/E \flat** **B \flat /D**

hind ____ me.
hind ____ me.

2 4

C7 **F** **F**

1.-3. **F** 4. **F**

2. For ____
3.,4. See
additional lyrics

1 2 5

Additional Lyrics

3. She says "My own dear love, come home,
my friends are rich and many;
Or else abroad with you I'll roam,
a soldier stout as any.
If you'll not come, nor let me go,
I'll think you have resigned me."
My heart nigh broke when I answered "No"
to the girl I left behind me.

4. For never shall my true love brave
a life of war and toiling,
And never as a skulking slave
I'll tread my native soil on.
But were it free or to be freed,
the battle's close would find me,
To Ireland bound, nor message need
from the girl I left behind me.

GIVE MY REGARDS TO BROADWAY

181

from LITTLE JOHNNY JONES
from YANKEE DOODLE DANDY

Words and Music by
GEORGE M. COHAN

Brightly, in 2

The piano accompaniment is written for a grand piano in 2/4 time, with a key signature of one sharp (F#). The tempo/style is 'Brightly, in 2'. The piece begins with a forte (f) dynamic. The first system covers measures 1-4, with chords G, A7, Am7, and D7. The second system covers measures 5-7, with chords G, D7, and G. The third system covers measures 8-10, with chords Bb dim, Am7, and D7. The fourth system covers measures 11-13, with chords Am7/G, D7, D7#5, and G. The lyrics are: 'Give my re - gards to Broad way, re - mem - ber me to Her - ald Square.' Fingerings are indicated by numbers 1-5. A '2' is written below the bass line in measure 1, and a '3' is written below the bass line in measure 13.

System 1: Chords: G, A7, Am7, D7. Dynamics: *f*. Measure 1 has a '2' above the treble staff.

System 2: Chords: G, D7, G. Lyrics: Give my re - . Measure 7 has a '2' above the treble staff.

System 3: Chords: B \flat dim, Am7, D7. Lyrics: gards to Broad way, re - . Measure 8 has a '4' above the treble staff.

System 4: Chords: Am7/G, D7, D7#5, G. Lyrics: mem - ber me to Her - ald Square. . Measure 11 has a '3' above the treble staff.

Fingerings: 3, 1, 2, 1, 5, 4, 1, 2, 1, 5, 2, 1, 5.

D7 **G** **B \flat dim**

Tell all the gang at

D/A **A7** **D** **A7**

For - ty Sec - ond Street that I will

D7

soon be there.

G **B \flat dim** **Am7**

Whis - per of how I'm yearn -

D7 **Am7/G** **D7** **D7#5**

ing to min - gle with the old - time

2 1 5 (2)

G **E7**

throng. Give my re -

1

Am **E7** **Am**

gards to old Broad - way and say that

4 1 2

G/D **A7** **Am7** **D7** **G**

I'll be there e're long.

4 1 2 1

(Go Tell Aunt Rhody)

THE OLE GREY GOOSE IS DEAD

Traditional

Moderately

G

G/F#

Em

Am7

mf

1. Go tell Aunt Rho - dy,

2.-5. (See additional lyrics)

go tell Aunt Rho - dy, go tell Aunt Rho - dy the

old grey goose is dead. head.

Additional Lyrics

2. The one she was saving, (*three times*)
To make a feather bed.

3. The gander is weeping, (*three times*)
Because his wife is dead.

4. The goslings are crying, (*three times*)
Because their mama's dead.

5. She died in the water, (*three times*)
With her heels above her head.

HAVA NAGILA

(Let's Be Happy)

Lyrics by MOSHE NATHANSON
Music by ABRAHAM Z. IDELSOHN

Moderately

The musical score is written for piano and voice. It begins with a piano introduction marked 'Moderately' and 'mf'. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part features a simple harmonic accompaniment with a bass line of quarter notes and a treble line of chords and single notes. The vocal line enters in the second measure with the lyrics 'na - gi - la, Ha - va'. The score includes a first ending (1.) and a second ending (2.) for the vocal line, both leading to a final chord. The piano part continues throughout, providing a steady accompaniment.

First System: The piano introduction starts with a treble clef, a key signature of one flat, and a common time signature. The bass line begins with a half note G2, followed by quarter notes G2, F2, E2, and D2. The treble line has a half note G4, followed by quarter notes A4, B4, and C5. The tempo is 'Moderately' and the dynamic is 'mf'. The first system ends with a repeat sign and a fermata over the final note.

Second System: The vocal line enters with the lyrics 'na - gi - la, Ha - va'. The piano part continues with a steady accompaniment. The second system ends with a repeat sign and a fermata over the final note.

Third System: The vocal line continues with the lyrics 'na - gi - la, Ha - va'. The piano part continues with a steady accompaniment. The third system ends with a repeat sign and a fermata over the final note.

Fourth System: The vocal line continues with the lyrics 'na - gi - la, vay - nis m' - chayh. The piano part continues with a steady accompaniment. The fourth system ends with a repeat sign and a fermata over the final note.

Fifth System: The vocal line continues with the lyrics 'chayh. The piano part continues with a steady accompaniment. The fifth system ends with a repeat sign and a fermata over the final note.

Ha - va n' - ra - ne - nah, Ha - va n' -

Gm

ra - ne - nah, Ha - va n' - ra - ne - nah,

vay - nis — m' - chayh. 1. 2. chayh.

A

3

U - ru, U - ru, a - chim,

Dm Gm Dm Gm

Dm

U - ru a - chim b' - lev sa - me - ach, U - ru a - chim, b' -

A7

lev sa - me - ach, U - ru a - chim, b' - lev sa - me - ach,

U - ru a - chim, b' - lev sa - me - ach, U - ru a - chim!

Dm

U - ra a - chim b'lev sa - me - ach.

GO, TELL IT ON THE MOUNTAIN

Moderately

African-American Spiritual
Verses by JOHN W. WORK, JR.

System 1: The piano part begins with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody starts on G4, with a fingering of 4 1. The bass part starts on G2, with a fingering of 5 and a 'with pedal' marking. The dynamic is *mf*. The first measure of the vocal line is a whole note G4, with the lyrics 'Go,'.

System 2: The piano part continues with a treble clef. The melody has a fingering of 3. The bass part has a fingering of 3. The vocal line continues with the lyrics 'tell it on the'.

System 3: The piano part continues with a treble clef. The melody has a fingering of 1 3. The bass part has a fingering of 1 3. The vocal line continues with the lyrics 'moun - tain O - ver the hills and ev - 'ry - where'.

System 4: The piano part continues with a treble clef. The melody has a fingering of 1 4. The bass part has a fingering of 1 4. The vocal line continues with the lyrics 'Go, tell it on the moun - tain That Je - sus Christ is'.

System 5: The piano part continues with a treble clef. The melody has a fingering of 1 2 1 4 2. The bass part has a fingering of 1. The vocal line continues with the lyrics 'born. The shep - herds feared and trem - bled When lo! a - bove the'.

G Bm/F# Em

1

earth Rang out the an - gel cho - rus That

A7 D7 G C G Em

hailed our Sav - ior's birth. Go, tell it on the moun - tain,

Am D G F

o - ver the hills and ev - 'ry - where, Go, tell it on the

2 3

E7 Eb7 Am7 G D7 G

moun - tain that Je - sus Christ is born.

rit.

GOOBER PEAS

Words by P. PINDAR
Music by P. NUTT

Lively

C **C#dim** **G7**

mf

C **C/E** **F** **C**

Sit - ting by the road - side on a sum - mer day,
When a horse - man pass - es the sol - diers have a rule, to
Just be - fore the bat - tle the gen - 'ral hears a row. He
think my song has last - ed al - most long e - nough. The

F **Dm** **G**

chat - ting with my mess - mates, pass - ing time a - way.
cry out at their loud - est, "Mis - ter here's your mule!"
says, "The Yanks are com - ing, I hear their ri - fles now." He
sub - ject's in - ter - est - ing but the rhymes are might - y rough. I

C 2 1 3 1 C/E 4 F 5 F#dim C

Ly - ing in the shad - ow un - der - neath the trees,
 But an - oth - er pleas - ure en - chant - ing - er than these is
 turns a - round in won - der and what do you think he sees? The
 wish this war was o - ver when free from rags and fleas, we'd

C/E F F#dim C/G G7 C G7

good - ness, how de - li - cious,
 wear - ing out our grind - ers
 Geor - gia Mi - li - tia
 kiss our wives and sweet - hearts and
 eat - ing goo - ber peas!
 eat - ing goo - ber peas!
 eat - ing goo - ber peas!
 gob - ble goo - ber peas!

C G7 C C/E F F#dim

Peas, peas, peas, peas, eat - ing goo - ber peas!
 Good - ness how de - li - cious

1.-3. C/G G7 C G7 4. C/G G7 C

eat - ing goo - ber peas!
 eat - ing goo - ber peas!

GREENSLEEVES

Sixteenth Century Traditional English

Flowing

Em

Em

G

mp

A - las, my love, you
you in - tend thus
las, my love, that

3

2

1
5

D

Bm

Em

C

do me wrong to cast me off dis -
to dis - dain, it does the more en -
you should own a heart of wan - ton

3

B

Em

D/F#

G

cour - teous - ly. And I have loved
rap - ture me. And e - ven so, I
van - i - ty. So I must med - i -

1

2

D

Bm

Em

B

you so long, de - light - ing in your
still re - main a lov - er in cap -
tate a - lone up - on your in - sin -

4

Em G

com - pa - ny. } Green - sleeves _____ was

tiv - i - ty. }

cer - i - ty. }

D Bm Em C B

all my joy; _____ Green - sleeves _____ was my de -

G D Bm Em

light. Green - sleeves was my heart of gold, — and who but my

B

la - dy Green - sleeves? If A - Green - sleeves?

1., 2. Em

3. Em

HAIL, HAIL, THE GANG'S ALL HERE

Words by D.A. ESROM
Music by THEODORE F. MORSE
and ARTHUR SULLIVAN

Lively
N.C.

The musical score is written for piano in 6/8 time, featuring a lively and non-commercial (N.C.) tempo. It consists of four systems of music. The first system begins with a forte (f) dynamic and includes fingerings 1 and 5. The second system continues the melodic and harmonic development. The third system features a key signature change to F major, indicated by a large 'F' above the staff, and includes the vocal entry 'Hail!'. The fourth system contains the lyrics 'Hail! The gang's all here.' with corresponding musical notation for the piano accompaniment. The score uses various musical notations including eighth notes, quarter notes, rests, and dynamic markings.

C7

What the heck do we care, what the heck do

F

we care? Hail! Hail! The

C7

gang's all here. What the heck do we care

1. **F** 2. **F** **C7** **F**

now! now!

HALLELUJAH!

from MESSIAH

By GEORGE FRIDERIC HANDEL

Majestically

D 8va G D A7 D A7 D A D

First system of the musical score. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff has a key signature of one sharp (F#). The music is marked *f* (forte). The first measure has a dotted half note chord (D major) with an 8va marking. The second measure has a quarter note chord (G major) and a quarter note chord (D major). The third measure has a quarter note chord (A7) and a quarter note chord (D major). The fourth measure has a quarter note chord (A7) and a quarter note chord (D major). The fifth measure has a quarter note chord (A major) and a quarter note chord (D major). The sixth measure has a quarter note chord (D major). The music is marked *f* (forte). The first measure has a dotted half note chord (D major) with an 8va marking. The second measure has a quarter note chord (G major) and a quarter note chord (D major). The third measure has a quarter note chord (A7) and a quarter note chord (D major). The fourth measure has a quarter note chord (A7) and a quarter note chord (D major). The fifth measure has a quarter note chord (A major) and a quarter note chord (D major). The sixth measure has a quarter note chord (D major). The music is marked *f* (forte).

Second system of the musical score. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff has a key signature of one sharp (F#). The music is marked *mf* (mezzo-forte). The first measure has a dotted half note chord (D major). The second measure has a quarter note chord (G major) and a quarter note chord (D major). The third measure has a quarter note chord (G major) and a quarter note chord (D major). The fourth measure has a quarter note chord (G major) and a quarter note chord (D major). The fifth measure has a quarter note chord (G major) and a quarter note chord (D major). The sixth measure has a quarter note chord (G major) and a quarter note chord (D major). The music is marked *mf* (mezzo-forte).

Third system of the musical score. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff has a key signature of one sharp (F#). The music is marked *f* (forte). The first measure has a dotted half note chord (A7) and a quarter note chord (D major). The second measure has a dotted half note chord (A major) and a quarter note chord (D major). The third measure has a dotted half note chord (A major) and a quarter note chord (D major). The fourth measure has a dotted half note chord (A major) and a quarter note chord (D major). The fifth measure has a dotted half note chord (A major) and a quarter note chord (D major). The sixth measure has a dotted half note chord (A major) and a quarter note chord (D major). The music is marked *f* (forte).

Fourth system of the musical score. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff has a key signature of one sharp (F#). The music is marked *f* (forte). The first measure has a dotted half note chord (D major) and a quarter note chord (A major). The second measure has a dotted half note chord (D major) and a quarter note chord (A major). The third measure has a dotted half note chord (D major) and a quarter note chord (A major). The fourth measure has a dotted half note chord (D major) and a quarter note chord (A major). The fifth measure has a dotted half note chord (D major) and a quarter note chord (A major). The sixth measure has a dotted half note chord (D major) and a quarter note chord (A major). The music is marked *f* (forte).

God om - ni - po - tent reign - eth. Hal-le - lu - jah! Hal-le - lu - jah! Hal-le -

A D A D A

lu - jah! Hal-le - lu - jah! For the Lord God om - ni - po - tent

D A D A N.C.

2

4

reign - eth. Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!

D G D G D G D G D

For the Lord God om - ni - po - tent reign - eth.

A D G Em A7 D A D

2 5 3

1 3 2

A G A D Bm E7 A Bm7 E7 A D

For the Lord God om-ni - po-tent reign - eth. The

A G D A7 D A G D A7

king - dom of this world is be -

D A G D A7 D A D E7

come the king - dom of our Lord and of His

A D G A7 D N.C.

Christ, and of His Christ. And he shall reign for - ev - er and

ev - er. And He shall reign for - ev - er and ev -

A **D** **E7** **A** **E**

2 4 1

er. And He shall reign for - ev - er and ev - er. And

A **D** **G** **A7** **D** **G** **D** **A** **D**

3 4 1

He shall reign for - ev - er and ev - er. King of *f*

A **D** **E7** **A** **D** **A** **E7** **A** **N.C.**

2 4 1

8vb-----

Kings, for - ev - er and ev - er. Hal-le-lu - jah! Hal-le-lu - jah! And Lord of

A **D** **A** **D** **A** **D** **A** **D** **A** **N.C.**

A D A D A D A N.C.

Lords, for - ev - er and ev - er. Hal-le-lu - jah! Hal-le-lu - jah! King of

D G D G D G D N.C.

8va-----

Kings, for - ev - er and ev - er. Hal-le-lu - jah! Hal-le-lu - jah! And Lord of

E A E A E A E N.C.

8va-----

Lords, for - ev - er and ev - er. Hal-le-lu - jah! Hal-le-lu - jah! King of

F# Bm F# Bm F# Bm N.C.

8va-----

Kings, for - ev - er and ev - er. Hal-le-lu - jah! Hal-le-lu - jah! And Lord of

G A7 D A N.C.

Lords, King of Kings and Lord of Lords. And

Bm D G D A7 D Asus A7 D G D

He shall reign for - ev - er and ev - er. King of

G D G D G D G D G D G D

Kings and Lord of Lords. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-

G D G D

lu - jah! Hal - le - lu - jah!

ff

HE'S GOT THE WHOLE WORLD IN HIS HANDS

Traditional Spiritual

With spirit

Am7 D7 Gm7 C7 F

F(add9) Bb

mf

1. He's got the whole world _

2. my moth-er,

3.,4. (See additional lyrics)

F Dm7 Db7 C7 Gm7 C7

in His hands._ He's got the whole world _

in His hands._ He's got my moth-er

in His hands._ He's got the

Fmaj7 Bb Am7 D7b9 Gm7 C7

whole world _

my moth-er

in His hands._ He's got the

in His hands._ He's got the

whole world in His

whole world in His

in His hands. He's got the whole world in His hands. 1.-3. F
in His hands. He's got the whole world in His hands. 2. He's got — hands. F
in His hands. He's got the whole world in His hands. 3.,4. He's got the

3. He's got the whole church in His hands.
He's got the whole church in His hands.
He's got the whole church in His hands.
He's got the whole world in His hands.
4. He's got the whole world in His hands.
He's got the whole world in His hands.
He's got the whole world in His hands.
He's got the whole world in His hands.

HELLO! MA BABY

Words by IDA EMERSON
Music by JOSEPH E. HOWARD

Brightly, in 2

C
4 2
f

C#dim

Dm

G

Hel - lo! my ba - by. Hel - lo, my hon - ey.

D7
3 2

Hel - lo, my rag - time gal!

G
4 1

Send me a kiss by wire;

C₁ Cdim C C#dim G7

ba - by, my heart's on fire!

C_{4/2} 3 1

If you re - fuse me, hon - ey, you'll lose me,

D7 G_{4/1}

then you'll be left a - lone. Oh, ba - by, tel - e - phone and

G7 C G7 C

tell me I'm your own.

ff

HEY, HO! NOBODY HOME

Traditional

Flowing

Am G F E7 Am G Am G

mf

Hey, Ho! No - bod - y home!

Am G Am G Am G

Meat nor drink nor mon - ey have I none. Still I will be

Am G Am G Am

ver - y mer - ry. ____ Hey, Ho! No - bod - y home.

HINDUSTAN

Words and Music by OLIVER WALLACE
and HAROLD WEEKS

Fast

C

mf

C

Hin -

G7#5

C

du - stan, where we

C#dim

G7

stopped to rest our tired car - a - van.

Hin - du -

stan, _____ where the paint - ed pea - cock

This system contains the first three measures of the piece. The melody begins with a whole note chord in measure 1, followed by quarter notes in measures 2 and 3. The bass line consists of half notes throughout. Measure 1 has a vocal line starting with 'stan,' followed by a blank line.

proud - ly spread his fan. _____

C

This system contains measures 4, 5, and 6. Measure 4 continues the melody with quarter notes. Measure 5 features a whole note chord, with the vocal line starting 'fan.' followed by a blank line. Measure 6 continues the bass line with half notes. A 'C' chord symbol is placed above measure 5.

Hin - du - stan, _____

G7#5 C

This system contains measures 7, 8, and 9. Measure 7 has a whole note chord with the vocal line 'Hin -'. Measure 8 has a half note with a sharp sign, with the vocal line 'du -'. Measure 9 has a whole note chord with the vocal line 'stan,' followed by a blank line. Chord symbols 'G7#5' and 'C' are placed above measures 8 and 9 respectively.

where the pur - ple sun - bird flashed a - cross the

C7

This system contains measures 10, 11, and 12. Measure 10 has a half note with a '2' above it, with the vocal line 'where the'. Measure 11 has quarter notes with the vocal line 'pur - ple sun - bird'. Measure 12 has quarter notes with the vocal line 'flashed a - cross the'. A 'C7' chord symbol is placed above measure 10.

F F#m7b5

sand. _____ Hin -

Fm6 Em7b5

- du - stan, _____ where I

Dm7 G7 1. C

met her and the world be - gan. _____

2. C C6

gan. _____ gan. _____

HOME ON THE RANGE

Moderately

 Lyrics by DR. BREWSTER HIGLEY
 Music by DAN KELLY

Chords: G, C, Am

1 3 3 1 4

Oh give me a home where the buf - fa - lo roam, Where the

Chords: G, A7, D7

3 5 1 2 1 5 3

deer and the an - te - lope play, Where

Chords: G, C, Am

3

sel - dom is heard a dis - cour - ag - ing word And the

Chords: G, D7, G

1

skies are not cloud - y all day.

G D7 G

5 1 5 2

Home, home on the range, Where the

3

Em A7 D D7

4

deer and the an - te - lope play, Where

1 2 1 2 1 2 1

G C Am

sel - dom is heard a dis - cour - ag - ing word And the

G D7 G

skies are not cloud - y all day.

HOME SWEET HOME

Words by JOHN HOWARD PAYNE

Music by HENRY R. BISHOP

Gently

mf

3 4 5 5 4 2

D7 G G C/G

'Mid_ pleas - ures and
ex - ile from
thee, I'll re -

G D7 G

pal - a - ces though_ we may roam, be it
home, splen - dor daz - zles in vain, oh, _
turn, o - ver - bur - dened with care, the _

C/G G D7

ev - er so hum - ble, there's no_ place like
give me my low - ly thatched cot - tage a -
heart's dear - est sol - ace will smile_ on me

G C G

home. A charm_ from the sky seems to
gain. The birds_ sing - ing gai - ly, that
there. No more_ from that cot - tage a -

hal - low us there, which seek through the
 come at my call. Give me them, with that
 gain will I roam, be it ev - er so

world, is ne'er met with else - where.
 peace of mind dear - er than all.
 hum - ble, there's no place like home. }
 Home! Home, sweet

home. There's no place like home.
 Home! Home, sweet

home, there's no place like home. An - To -
 home.

HOUSE OF THE RISING SUN

Southern American Folksong

Slowly and steadily

mf

Em G

A C Em

There is a

G A C

house in New Orleans, they

Em G B

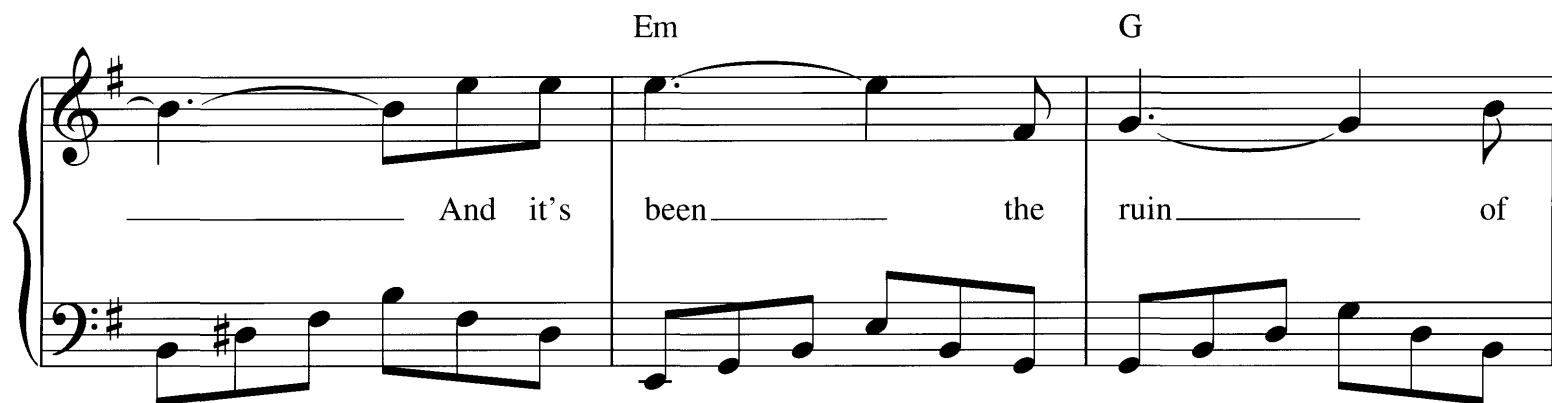
call the Ris - ing Sun.

5 4 2 1 2 4

1 2

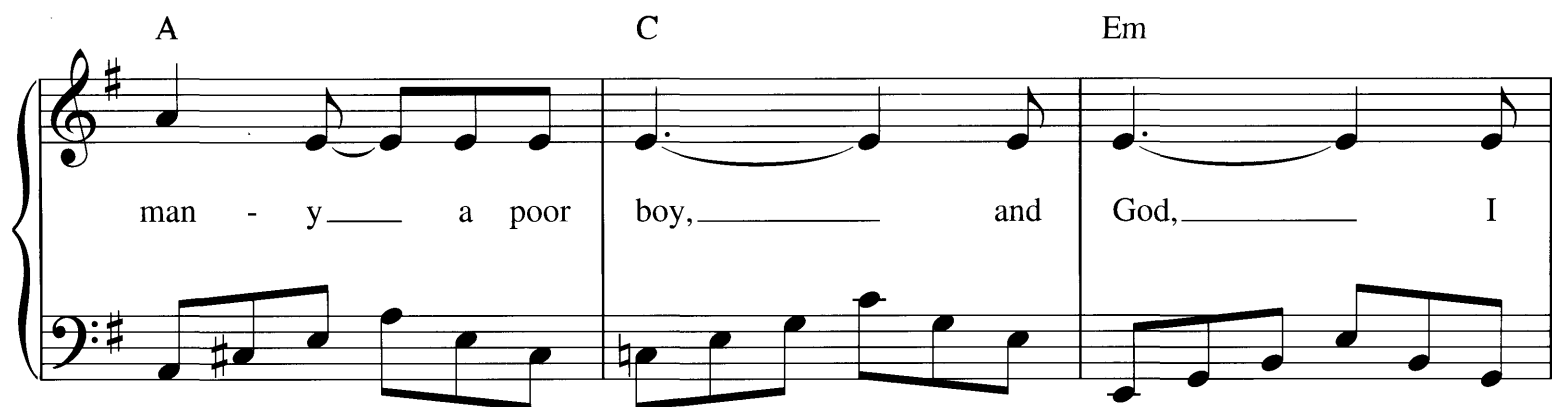
Em G

And it's been the ruin of



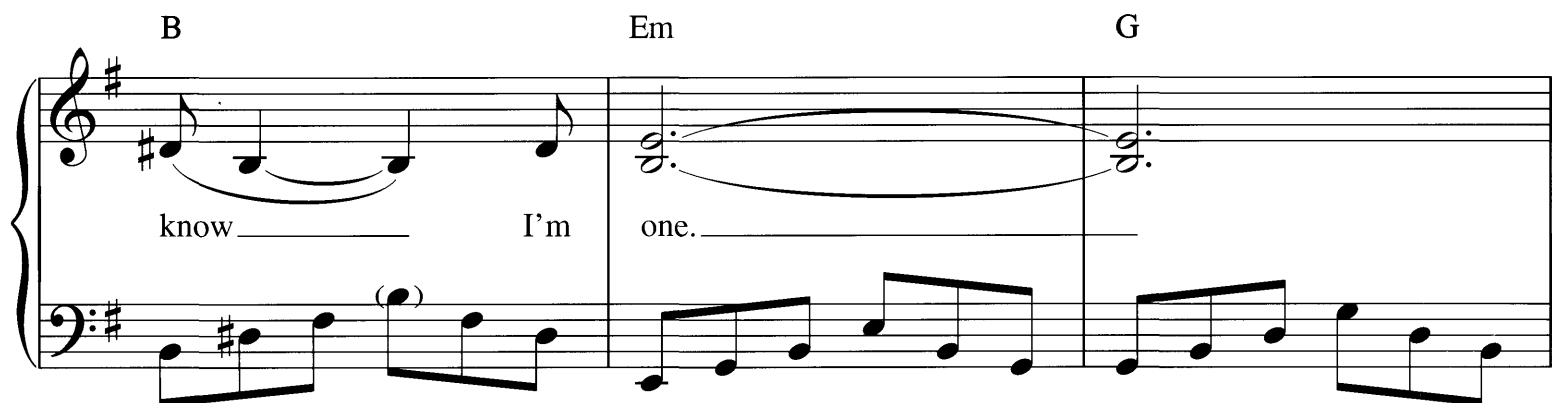
A C Em

man - y a poor boy, and God, I



B Em G

know I'm one.



A C Em



I AIN'T GOT NOBODY

(And Nobody Cares for Me)

Words by ROGER GRAHAM
Music by SPENCER WILLIAMS and DAVE PEYTON

Moderately (♩ = $\overset{\frown}{\text{3}} \text{♩}$)

G **D** **G7**

mf **Now** **I**

— ain't got no - bod - y, and —

G/D **A7** **D7** **G** **D7**

no - bod - y cares for me. I got the blues, —

G **D7** **G7**

the wea - ry blues. — And — I'm sad and

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately' with a note value of 3 eighth notes equaling one quarter note. The score is divided into four systems. The first system shows the piano introduction with chords G, D, and G7, and a melody starting on G4. The second system contains the first line of lyrics: '— ain't got no - bod - y, and —'. The third system contains the second line of lyrics: 'no - bod - y cares for me. I got the blues, —'. The fourth system contains the third line of lyrics: 'the wea - ry blues. — And — I'm sad and'. Chord changes are indicated above the staff at various points. Fingerings are indicated by numbers 1-5. Dynamics include 'mf' (mezzo-forte). The piano part provides harmonic support with chords and a steady bass line.

A7

lone - ly. Won't some - bod - y

D D7

come and take a chance with me?

G7 C

I'll sing sweet love songs, hon - ey, all the

E7

time, if you'll come and be my

A7

D7

G7

musical score for the first system, measures 1-3. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: sweet ba - by mine. 'Cause I

musical score for the second system, measures 4-6. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: — ain't got no - bod y, and —

musical score for the third system, measures 7-9. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: no - bod - y cares for me.

musical score for the fourth system, measures 10-12. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: Now me.

I GAVE MY LOVE A CHERRY

(The Riddle Song)

Traditional

Moderately

Eb 5/3 F7sus F7 Bb Eb
 mf
 3 2 5

Bb F Bb
 had no stone. I gave my love a chick - en that had no
 has no stone? How can there be a chick - en that has no
 has no stone. A chick - en when it's pip - ping, it has no

F Bb F
 bone. I told my love a sto - ry that had no end. I
 bone? How can there be a sto - ry that has no end? How
 bone. The sto - ry that I love you, it has no end. A

Eb Bb Eb F7 1., 2. Bb 3. Bb
 gave my love a ba - by with no cry - in'. How
 can there be a ba - by with no cry - in'? A
 ba - by when it's sleep - in', has no cry - in'.

I LOVE YOU TRULY

Words and Music by
CARRIE JACOBS-BOND

Moderate waltz

Am7

D7

G

D7

mp

G

B \flat dim

Am7

D7

I
Life,

love
with you
its

tru
sor

ly,
row,

Am7

D7

1.
G

tru
life,

ly,
with its

dear.

2.
G

B7

tear,

fades

Em Em/D

in - to dreams when I

4 5

C#m7 C#dim

feel you are near.

5 3 2 1

G E7

For I love you tru - ly,

5 2

Am7 D7 G

tru - ly, dear.

5 3 5 1

I WANT A GIRL

(Just Like the Girl That Married Dear Old Dad)

Words by WILLIAM DILLON
Music by HARRY VON TILZER

Moderately

The musical score is written for piano in 4/4 time, marked 'Moderately'. It consists of four systems of music. The first system has four measures with chords C, C7, F, and D7b5. The second system has four measures with chords C, D7, G7, C, and G7. The third system has three measures with chords C, F, and C, containing the lyrics 'I want a girl just'. The fourth system has four measures with chords C, D7, G7, and C, containing the lyrics 'like the girl that married dear old Dad.' Fingerings and articulations are indicated throughout the score.

System 1: Chords C, C7, F, D7 \flat 5. Treble clef notes: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter). Bass clef notes: C3 (half), F2 (half). Dynamics: *mf*.

System 2: Chords C, D7, G7, C, G7. Treble clef notes: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter). Bass clef notes: C3 (half), F2 (half). Dynamics: *mf*.

System 3: Chords C, F, C. Treble clef notes: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter). Bass clef notes: C3 (half), F2 (half). Lyrics: I want a girl just.

System 4: Chords C, D7, G7, C. Treble clef notes: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter). Bass clef notes: C3 (half), F2 (half). Lyrics: like the girl that married dear old Dad.

F **F#dim**

She was a pearl

2 2

C **A7** **D7**

and the on - ly girl that Dad - dy

2 5 1

G7

ev - er had.

2 1

C **E7**

good old - fash - ioned girl with heart so

5 5

Am F7

8

true, one who loves no - bod - y

4 2 1 5

E7 B7 G7 C

5

else but you. I

5 2 1 5

F

2 1

want a girl — just like the girl — that

2 3 1 2

C D7 G7 C

5 1

mar - ried dear old Dad.

decresc. rit. pp

1 2 1 2-1

I'M ALWAYS CHASING RAINBOWS

225

Words by JOSEPH McCARTHY
Music by HARRY CARROLL

Flowing

Am

A7

F[#]dim7

G7/F

C/E

mf

Cm6/Eb

D7

G

Cm/Eb

I'm al - ways chas - ing

G

Cm

G

rain - bows, watch - ing

Cm6/Eb

G/D

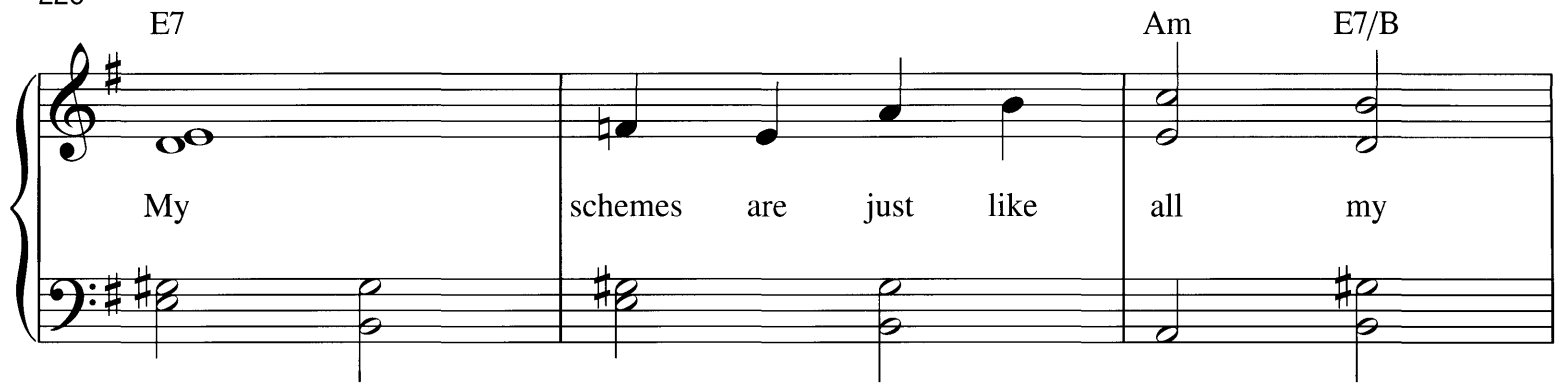
Am11

D7

clouds drift - ing by.

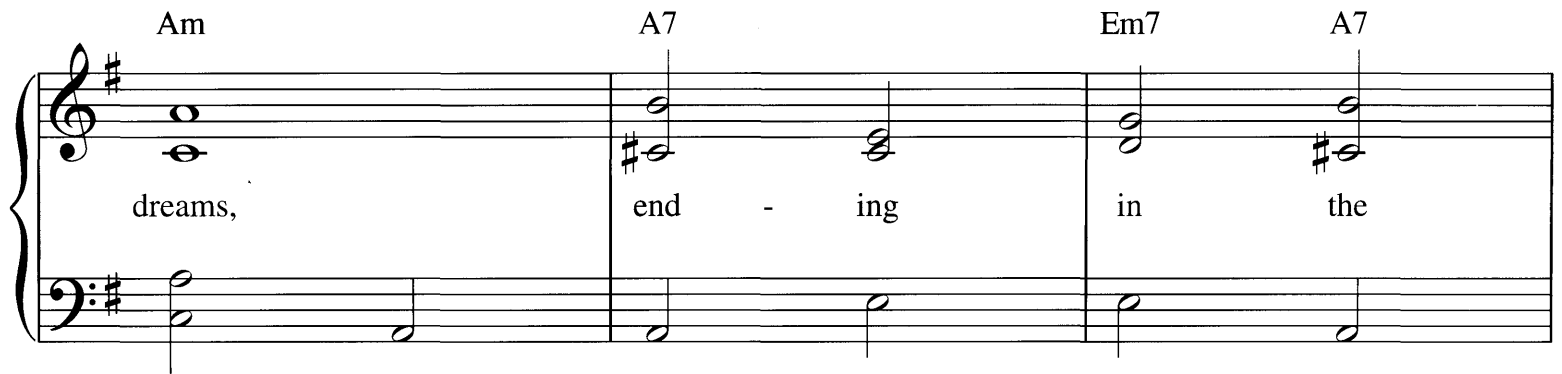
E7 Am E7/B

My schemes are just like all my



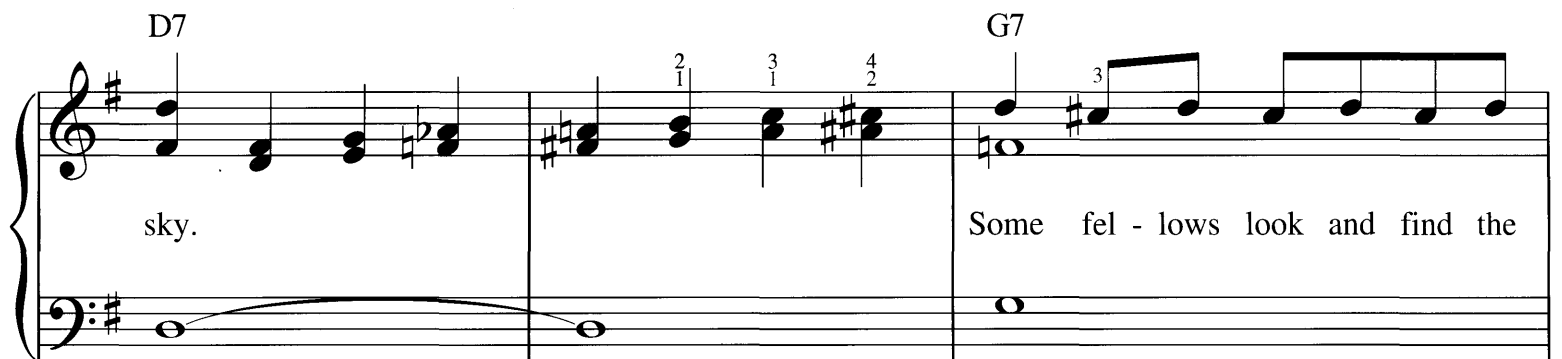
Am A7 Em7 A7

dreams, end - ing in the



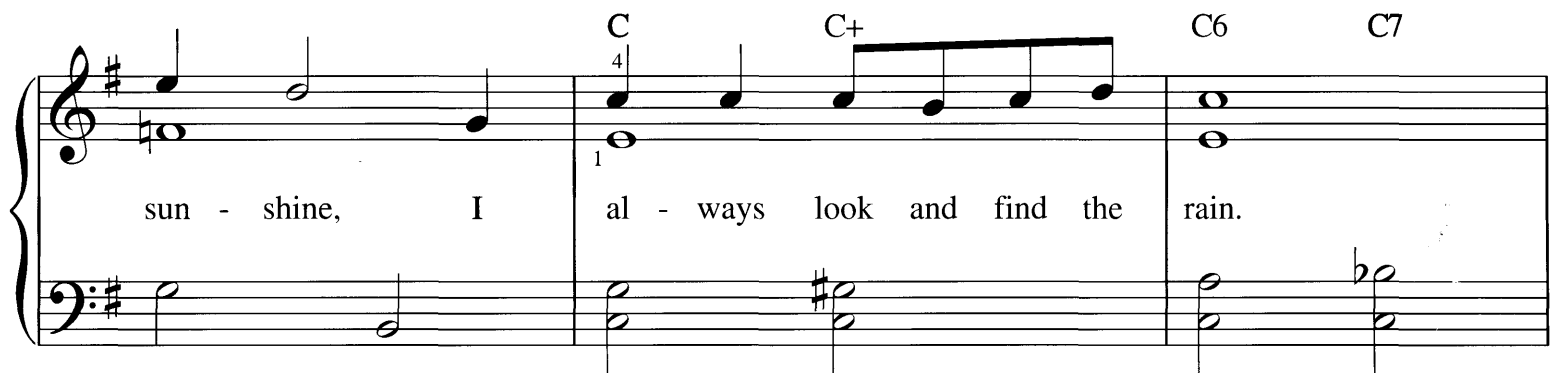
D7 G7

sky. Some fel - lows look and find the



C C+ C6 C7

sun - shine, I al - ways look and find the rain.



A7

Cm/Eb

Am

G

I WISH I WERE SINGLE AGAIN

Words and Music by
J.C. BECKEL

Waltz

The musical score is written in 3/4 time and features a piano accompaniment and a vocal melody. The tempo is marked 'Waltz' and the dynamics include 'mf' (mezzo-forte). The key signature is one sharp (F#), indicating D major or B minor. The score is divided into four systems, each with a key signature change indicated by a sharp sign on the F line of the bass staff.

System 1: The piano part begins with a treble clef and a bass clef. The treble staff has a 5 above the first measure and a 4 above the second measure. The bass staff has a 5 below the first measure and a 1/2 below the second measure. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The lyrics are: "I wish I were single again."

System 2: The melody continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "I wish I were single again."

System 3: The melody continues with a half note F#5, followed by a quarter note G5, and then a half note A5. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "I wish I were single again."

System 4: The melody continues with a half note B5, followed by a quarter note C6, and then a half note D6. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "I wish I were single again."

I married a wife, oh then, I
 She went for the rope, oh then, she

mar - ried a wife oh then, I mar - ried a
 went for the rope, oh then, she went for the

wife, she ruin - ed my life. Oh, I wish I were sin - gle a -
 rope, but then it was broke. Oh, I wish I were sin - gle a -

gain! She gain!

I WONDER WHO'S KISSING HER NOW

Lyrics by WILL M. HOUGH and FRANK R. ADAMS
Music by JOSEPH E. HOWARD and HAROLD ORLOB

Slowly

G

Musical score for the song "Wonder Who's Kiss-ing Her". The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "won - der who's kiss - ing her now. _____ Won - der who's". The melody consists of quarter notes and half notes, with a long horizontal line indicating a continuation of the melody after the word "now".

B

C

E7/B

Am

E7

teach - ing her how. Won - der who's look - ing in -

A7

D7

to her eyes, breath - ing sighs, tell - ing

G

lies. I won - der who's buy - ing the wine for

B C E7/B Am

lips that I used to call mine. Won - der if

C A/C# G/D E7 Am 1. D7

she ev - er tells him of me, I won - der who's kiss - ing her

G D7 2. D7 G

now. I kiss - ing her now.

I'LL BE WITH YOU IN APPLE BLOSSOM TIME

Words by NEVILLE FLEESON
Music by ALBERT VON TILZER

Moderate Waltz

The musical score is written for piano in 3/4 time, marked 'Moderate Waltz' and 'mf'. It consists of four systems of music. The first system is an instrumental introduction with a key signature of one flat (Bb) and a 3/4 time signature. The second and third systems contain the vocal melody with lyrics. The fourth system continues the vocal melody. Chord symbols are placed above the staff: Dm7b5, G7, D7, G7, C, Ebdim7, G7 in the first system; C, Em, F in the second; C, G7 in the third; and C, A7, D7, G7 in the fourth. Fingerings are indicated by numbers 1-5. A repeat sign is present at the beginning of the second system.

System 1 (Instrumental Introduction):

Chords: Dm7 \flat 5, G7, D7, G7, C, Ebdim7, G7

System 2 (Vocal Entry):

Chords: C, Em, F

I'll be with you in ap - ple blos - som time. I'll be

System 3 (Vocal Continuation):

Chords: C, G7

with you to change your name to mine. One day in May,

System 4 (Vocal Continuation):

Chords: C, A7, D7, G7

I'll come and say, "Hap - py the bride the sun shines on to -

day." What a won - der - ful wed - ding there will be.

Chords: C, Em

The first system of the musical score consists of five measures. The first measure contains the lyrics "day." and has a C chord above it. The second measure contains "What a" and has a C chord above it. The third measure contains "won - der - ful" and has a C chord above it. The fourth measure contains "wed - ding there will" and has an Em chord above it. The fifth measure contains "be." and has an Em chord above it. The melody is in the treble clef, and the bass line is in the bass clef.

What a won - der - ful day for you and me. Church-bells will

Chords: F, E, A7

The second system of the musical score consists of five measures. The first measure contains the lyrics "What a" and has an F chord above it. The second measure contains "won - der - ful" and has an F chord above it. The third measure contains "day for you and" and has an E chord above it. The fourth measure contains "me." and has an E chord above it. The fifth measure contains "Church-bells will" and has an A7 chord above it. The melody is in the treble clef, and the bass line is in the bass clef.

chime, you will be mine, in ap - ple blos - som

Chords: D7, Dm7b5, G7, D7, G7

The third system of the musical score consists of five measures. The first measure contains the lyrics "chime," and has a D7 chord above it. The second measure contains "you will be" and has a D7 chord above it. The third measure contains "mine, in" and has a Dm7b5 chord above it. The fourth measure contains "ap - ple" and has a G7 chord above it. The fifth measure contains "blos - som" and has a D7 chord above it. The melody is in the treble clef, and the bass line is in the bass clef.

time. time.

Chords: 1. C, Ebdim7, G7; 2. C

The fourth system of the musical score consists of two measures. The first measure contains the lyrics "time." and has a 1. C chord above it. The second measure contains "time." and has a 2. C chord above it. The melody is in the treble clef, and the bass line is in the bass clef.

I'VE BEEN WORKING ON THE RAILROAD

American Folksong

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano part includes chord symbols (C7, F, Bb, G7, C) and fingerings (5, 1, 2, 3, 4). The vocal line includes lyrics and a melody line with a 'mf' (mezzo-forte) dynamic marking.

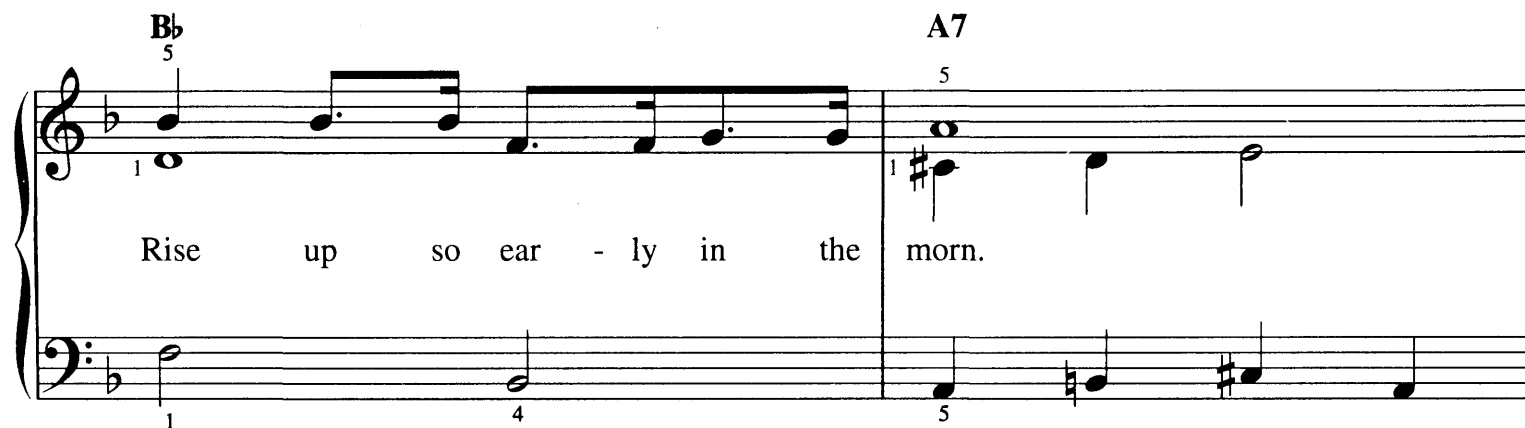
System 1: The piano part starts with a C7 chord (5) and an F chord. The vocal line begins with the lyrics "I've been work - ing on the".

System 2: The piano part continues with a Bb chord (5) and an F chord. The vocal line continues with the lyrics "rail - road, all the live - long day."

System 3: The piano part continues with a G7 chord (4). The vocal line continues with the lyrics "I've been work - ing on the rail - road, just to pass the time a -".

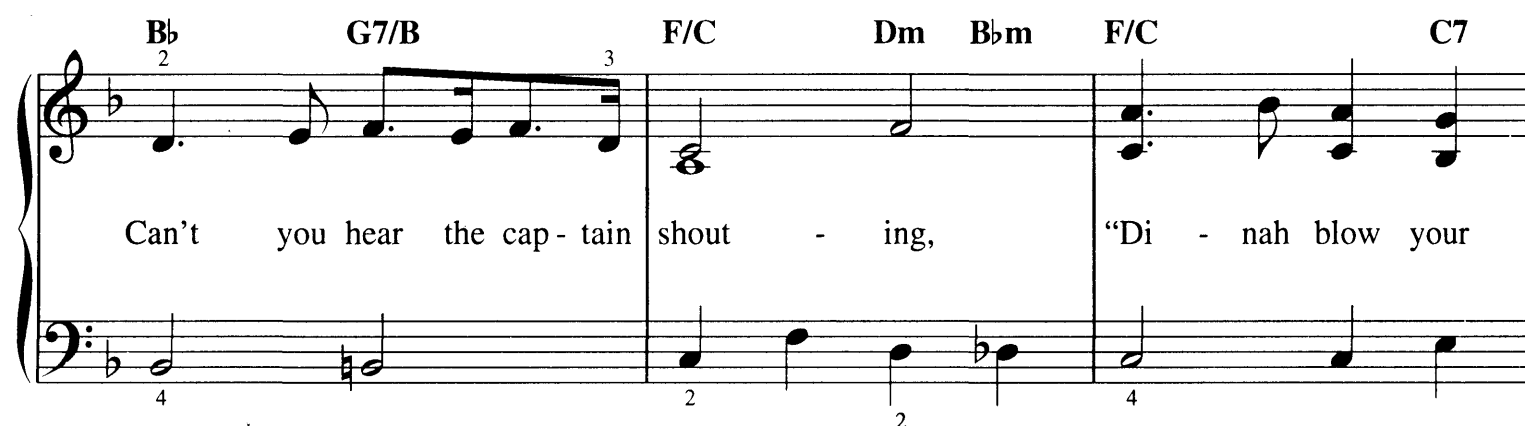
System 4: The piano part continues with a C chord, a C7 chord, and an F chord. The vocal line concludes with the lyrics "way. Can't you hear the whis - tle blow - in'?"

Bb 5 **A7** 5



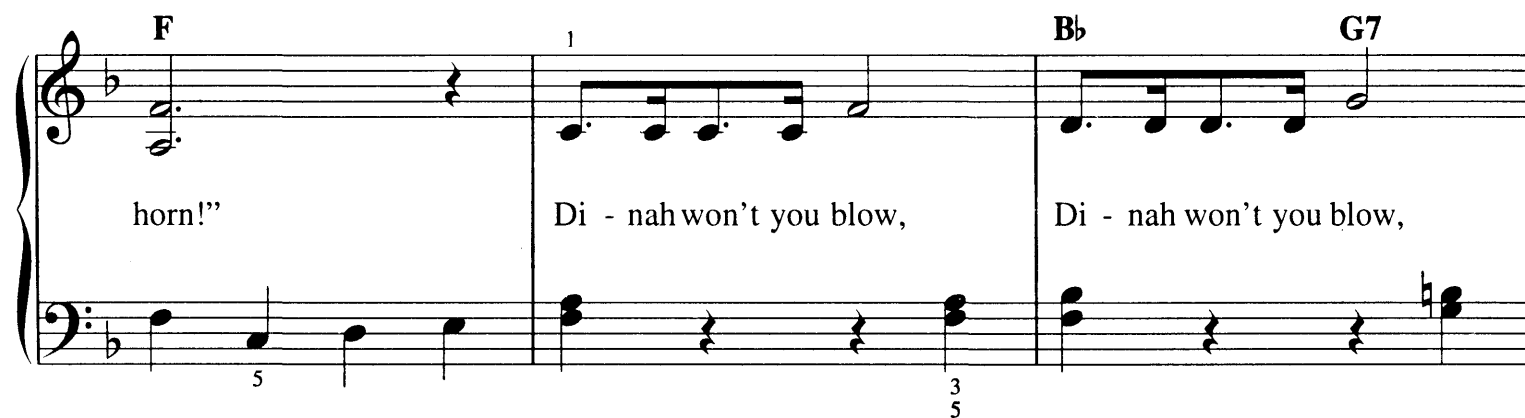
Rise up so ear - ly in the morn.

Bb 2 **G7/B** 3 **F/C** **Dm** **Bbm** **F/C** **C7**



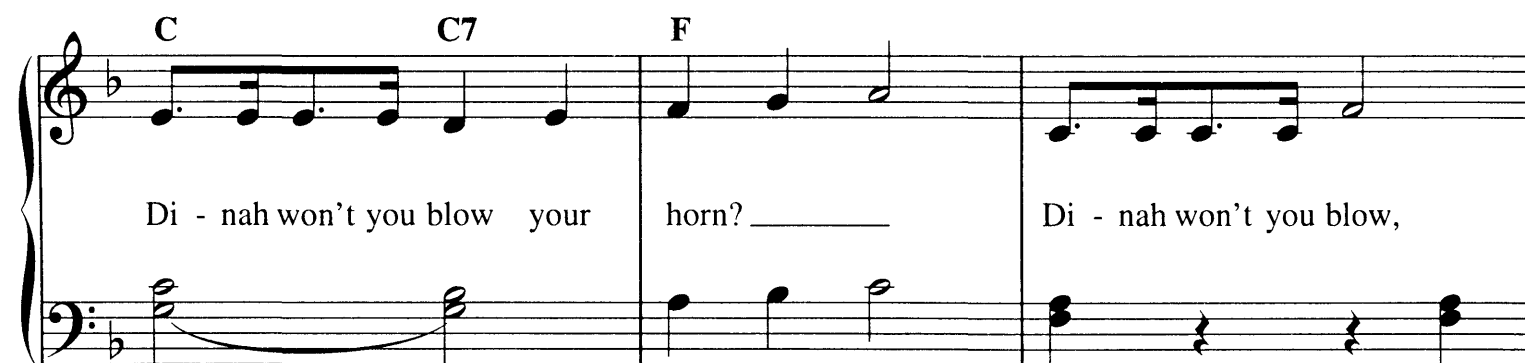
Can't you hear the cap - tain shout - ing, "Di - nah blow your

F 1 **Bb** **G7**



horn!" Di - nah won't you blow, Di - nah won't you blow,

C **C7** **F**



Di - nah won't you blow your horn? _____ Di - nah won't you blow,

First system, measures 1-2. The key signature has one flat (Bb). Measure 1 has a Bb chord. Measure 2 has a G7 chord. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Di - nah won't you blow, Di - nah won't you blow your".

Di - nah won't you blow, Di - nah won't you blow your

Second system, measures 3-5. Measure 3 has an F chord. Measure 4 has a C chord. Measure 5 has a C7 chord. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "horn? Some-one's in the kitch - en with Di - nah.".

horn? Some-one's in the kitch - en with Di - nah.

Third system, measures 6-8. Measure 6 has a C chord. Measure 7 has a C chord. Measure 8 has an F chord. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Some-one's in the kitch - en I know. _____ Some-one's in the kitch - en with".

Some-one's in the kitch - en I know. _____ Some-one's in the kitch - en with

Fourth system, measures 9-11. Measure 9 has a Bb chord. Measure 10 has a Bdim7 chord. Measure 11 has an F chord. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Di - nah, strum - min' on the old ban - jo and sing - in'".

Di - nah, strum - min' on the old ban - jo and sing - in'

“Fee, fi, fid - dle - ee - i - o, fee, fi, fid - dle - ee - i -

Fingerings: 2, 1, 5

Triplet markings: 3

o. _____ Fee, fi, fid - dle - ee - i - o.”

Chords: C, F, B \flat , Bdim7

Triplet marking: 3

strum - min' on the old ban - jo.

Chords: F, C7, F

Chords: C, G, C7, F

IN THE GOOD OLD SUMMERTIME

Words by REN SHIELDS
Music by GEORGE EVANS

Waltz tempo

A7

D7

G

G

C

G

stroll - ing through the shad - y

lanes with your ba - by

mine; you hold her

hand and she holds yours, and

C
4
2

G

that's a ver - y good sign

that she's your toot - sey

Em **A7**

woot - sey in the good old

D7 **G**

sum - mer time.

JESU, JOY OF MAN'S DESIRING

Slowly and evenly

By JOHANN SEBASTIAN BACH

p legato

Chords: G, C, G, Em, Am, G, Am, D7, G, C, G, Em, C, C#mb5, D, G

Fingerings: 1, 4, 2, 5, 3, 2, 1, 2, 3, 5, 4, 1, 3, 2, 1, 5

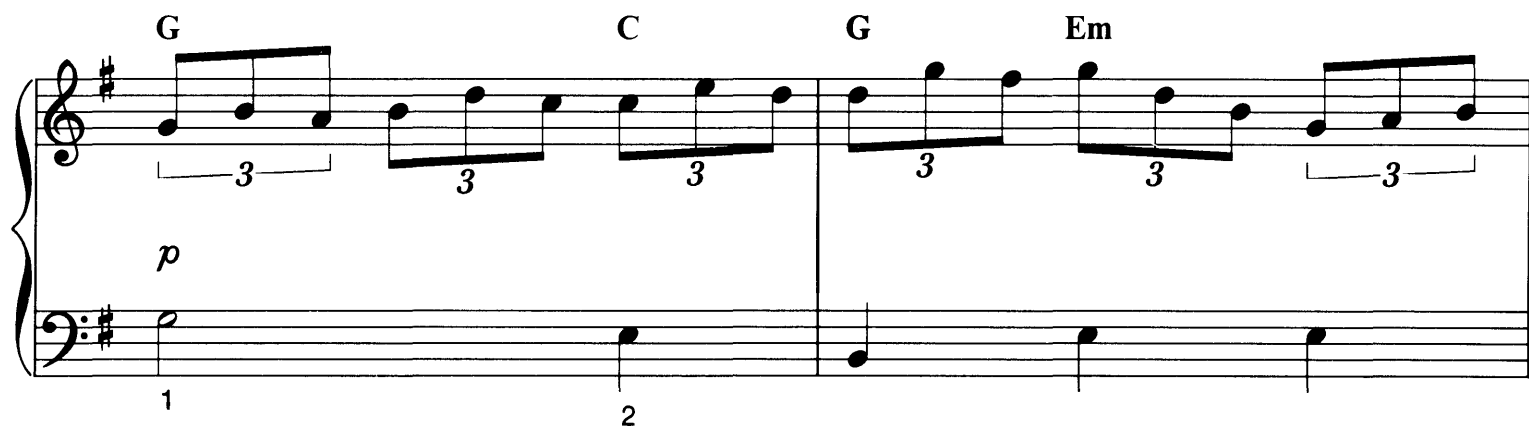
Repeat sign in the final system.

First system of musical notation. Treble clef, key signature of one sharp (F#). Chords: G (3 1), C, D (5 2). Dynamics: *mf*. Bass clef, key signature of one sharp (F#). Fingering: 1.

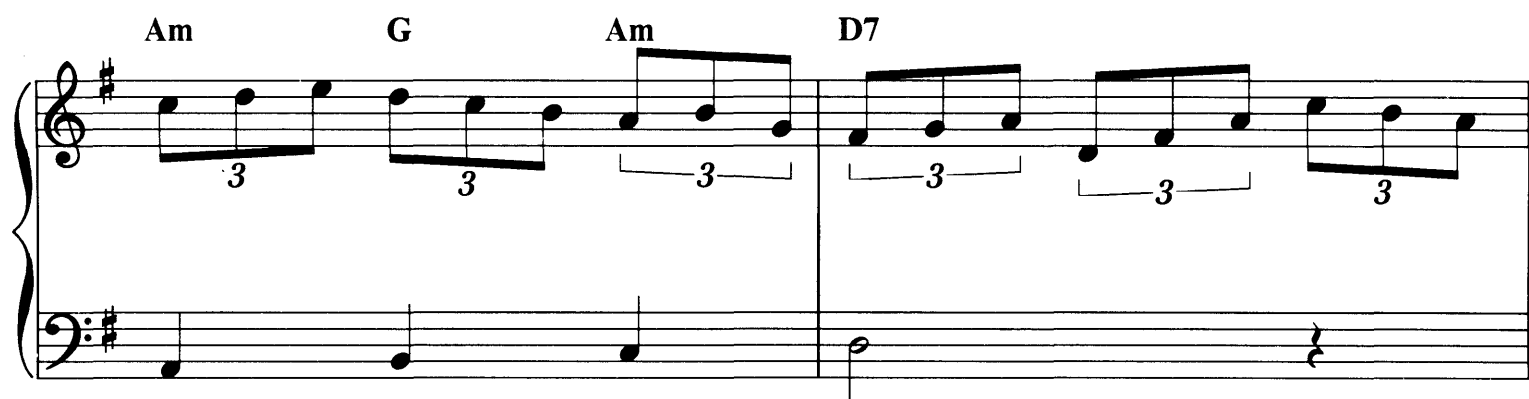
Second system of musical notation. Treble clef, key signature of one sharp (F#). Chords: C (5 2), D7, G, D7. Dynamics: *p*. Bass clef, key signature of one sharp (F#). Fingering: 4, 1, 5, 2, 3, 5. Triplet markings (3) are present under the right hand notes.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Chords: G (3 1), C. Dynamics: *mf*. Bass clef, key signature of one sharp (F#). Fingering: 5, 3, 2, 3, 3, 3. Triplet markings (3) are present under the right hand notes.

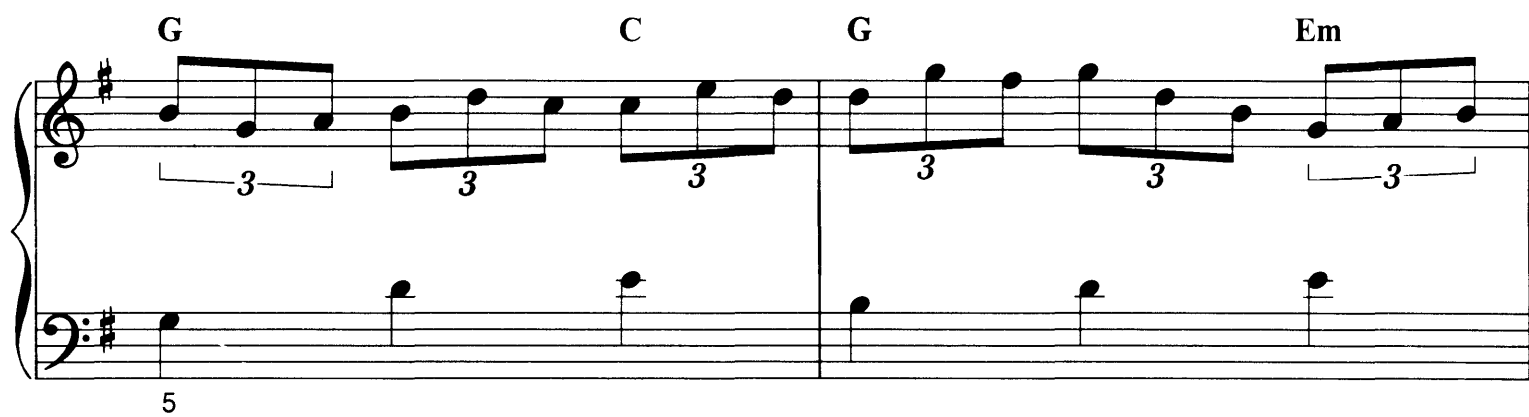
Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Chords: G, Em, Am (4 1), D (5 2). Bass clef, key signature of one sharp (F#). Fingering: 5.



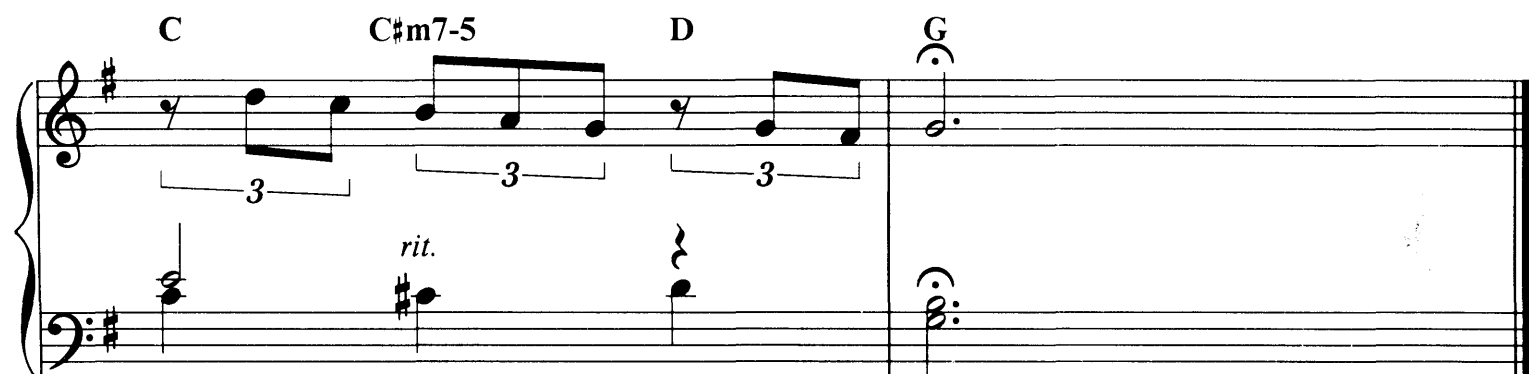
System 1: Treble clef, key of D major. Chords: G, C, G, Em. The melody consists of eighth-note triplets. The bass line has a whole note G (labeled 1) and a whole note C (labeled 2). A piano (*p*) dynamic marking is present.



System 2: Treble clef, key of D major. Chords: Am, G, Am, D7. The melody continues with eighth-note triplets. The bass line has a whole note G and a whole note Am.



System 3: Treble clef, key of D major. Chords: G, C, G, Em. The melody continues with eighth-note triplets. The bass line has a whole note G (labeled 5) and a whole note C.



System 4: Treble clef, key of D major. Chords: C, C#m7-5, D, G. The melody continues with eighth-note triplets. The bass line has a whole note C, a whole note C#m7-5 (labeled *rit.*), a whole note D, and a whole note G. The system ends with a double bar line.

IN THE SHADE OF THE OLD APPLE TREE

Words by HARRY H. WILLIAMS
Music by EGBERT VAN ALSTYNE

Moderately

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderately'. The score is divided into four systems, each with a grand staff (treble and bass clef) and a vocal line. Chord symbols (G/D, E7, A7, D7, G) are placed above the piano part. Fingerings (1-5) and breath marks are indicated for the vocal line. The lyrics are: 'In the shade of the old ap - ple tree, where the love in your eyes I could see, when the voice that I heard, like the song of the bird, seem'd to whis - per sweet mu - sic to me.'

System 1: Treble clef, key signature of one sharp (F#), 3/4 time. Chords: G/D, E7, A7, D7, G. Lyrics: "In the".

System 2: Treble clef, key signature of one sharp (F#), 3/4 time. Chords: G. Lyrics: "shade of the old ap - ple tree, where the love in your".

System 3: Treble clef, key signature of one sharp (F#), 3/4 time. Chords: D7, G, D7. Lyrics: "eyes I could see, when the voice that I heard, like the".

System 4: Treble clef, key signature of one sharp (F#), 3/4 time. Chords: G, A7, D7. Lyrics: "song of the bird, seem'd to whis - per sweet mu - sic to me."

G

I could hear the dull buzz of the bee, in the

D7

G

D

blossoms as you said to me, with a heart that is

G

C

Cm/Eb G/D E7

A7

D7

true, I'll be waiting for you, in the shade of the old apple

1.

G

2.


G

tree. In the tree.

INDIANA

(Back Home Again in Indiana)

Words by BALLARD MacDONALD
Music by JAMES F. HANLEY

With a lilt ()

G/D

D7

G



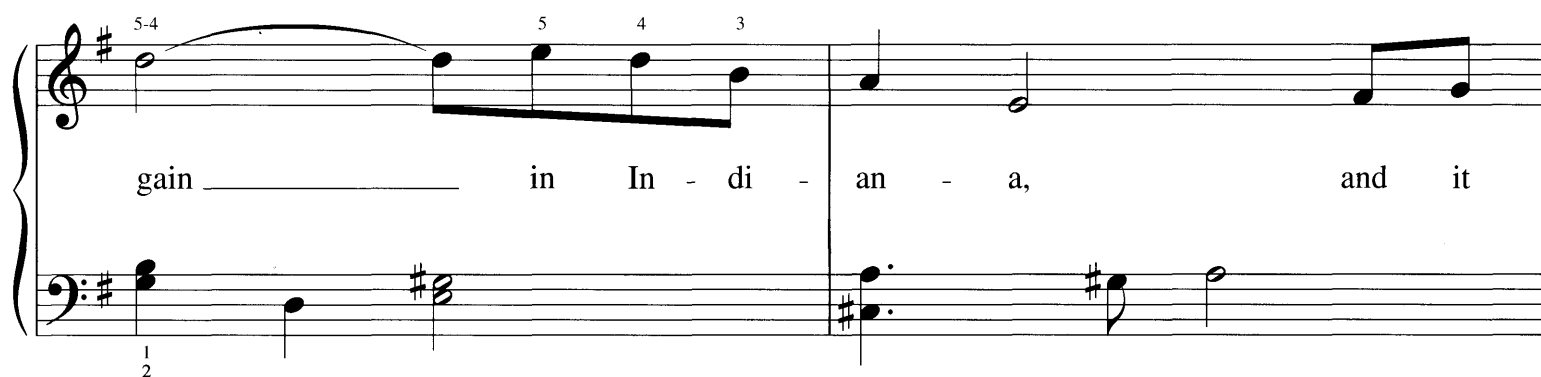
mf

Back home a -

G

E7

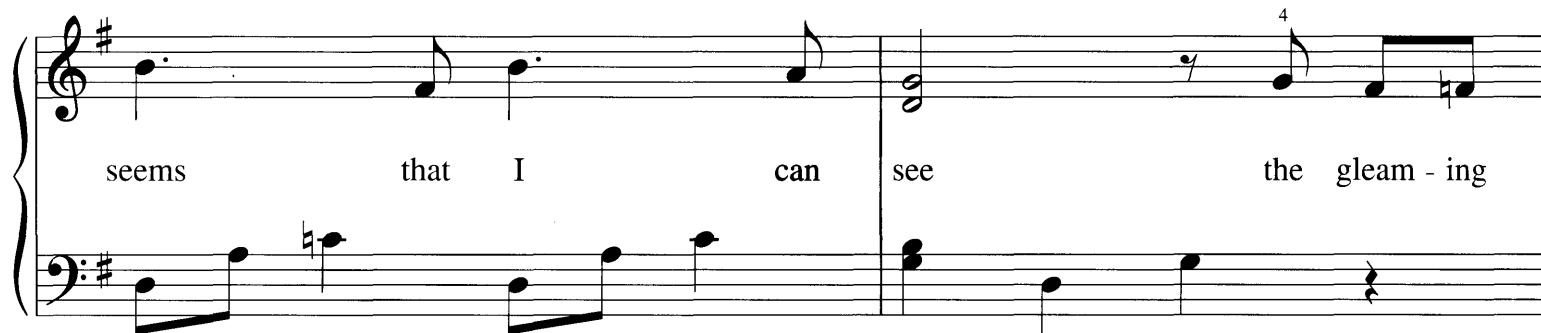
A7



gain in In - di - an - a, and it

D7

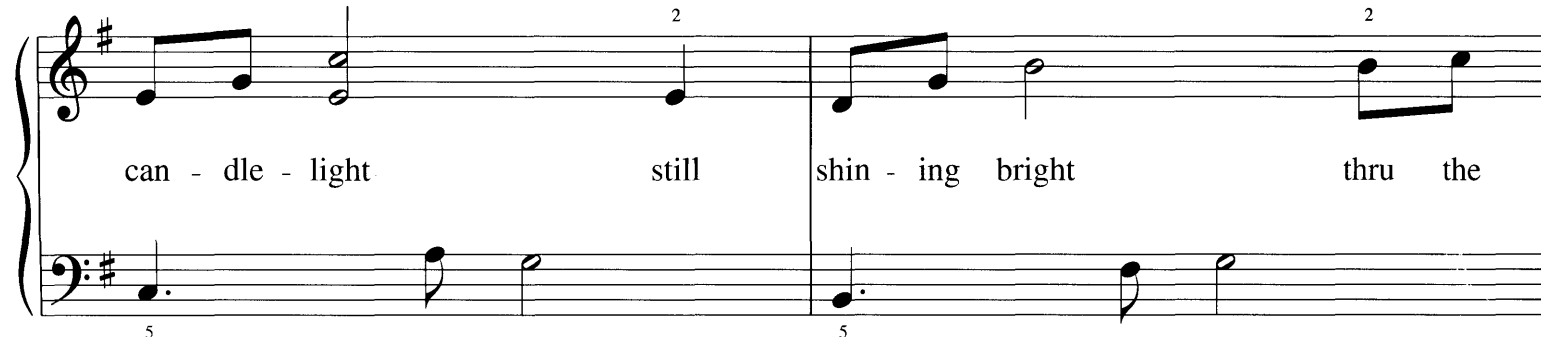
G



seems that I can see the gleam - ing

C

G



can - dle - light still shin - ing bright thru the

A7/G **D7**

syc - a - mores for me. The new - mown

2 4 3 2 1 2

G **E7** **A7/C#** **D7** **D#dim**

5-4 5

hay _____ sends all its fra - grance from the fields I used to

5 5

Em **Eb7** **G/D** **B7/D#**

2 1

roam. When I dream a - bout the moon - light on the

Em **C#dim** **G/D** **D7** **G**

3

Wa - bash, then I long for my In - di - an - a home.

JAMAICA FAREWELL

Traditional Caribbean

Moderately

mf

G

3

5

G

In Ja - mai - ca, where
In Ja - mai - ca, where
In Ja - mai - ca, you

C

3

G

D7

G

hearts are light, — where the
rum comes from, — ev - 'ry -
play and fish, — and the

mu - sic has — you danc - ing
bod - y danc - es, hear the
Yan - kee dol - lar buys you

all the night, —
ban - jo strum. —
what you wish. —

C

G

D7

a boy was walk - ing a - long the pier, — he sang a
They sing ca - lyp - so, we all take part, — yet here I
I was so hap - py with ev - 'ry - thing, and yet it

lit - tle song — that I
heard a song — from a
made me sad — when I

G 5 1 Am

still can hear. _
bro - ken heart. _
heard him sing: _

Oh, so sad am I to say, "Good - bye." _

D7 G

I'll come back, no more will I cry, _ I hate to say, _ "Fare-well, Ja -

Am 1., 2. G/D D7 G

mai - ca" to - day, _ be-cause the girl I love is here, down King - ston Way! _

3. G/D D7 G

girl I love is here, down King - ston Way! _

JESUS LOVES ME

Words by ANNA B. WARNER
Music by WILLIAM B. BRADBURY

With expression

Cmaj7 **Em** **Fmaj7** **Em** **Am** **Dm** **G** **F** **C**

mp
With pedal

Cmaj7 **C7** **F7**

1. Je - sus loves me! This I know, For the Bi - ble
2. Je - sus loves me! He who died, Heav - en's gate to
3. (See additional verse)

C **E7** **Am** **C9**

tells me so; Lit - tle ones to Him be - long;
o - pen wide; He will wash a - way my sin,

Fmaj7 C G F C Cmaj7 F

They are weak, but He is strong. } Yes, Je - sus loves me!
 Let his lit - tle child come in. }

1
2

Em Am D9 G Cmaj7 C7 1 2 F7

Yes, Je - sus loves me! Yes, Je - sus loves me! The

C G 1.,2. **F C** 3. **F C**

Bi - ble tells me so. so. so.

Additional Verse

3. Jesus, take this heart of mine,
 Make it pure and wholly Thine,
 Thou hast bled and died for me;
 I will henceforth live for Thee.
 Yes, Jesus loves me!
 Yes, Jesus loves me!
 Yes, Jesus loves me!
 The Bible tells me so.

JOSHUA

(Fit the Battle of Jericho)

African-American Spiritual

With a bounce (♩ = ♪♩)

Dm

B♭7

A7

Dm

mf

Josh-ua fit the bat-tle of ____

A7

Dm

Jer - i - cho, _ Jer - i - cho, _ Jer - i - cho, ____ Lord, _

To Coda ⊕

Gm

A7

Josh-ua fit the bat-tle of ____ Jer - i - cho _ and the wall came tum - blin'

1.

Dm

2.

Dm

A7

down. down. You may talk a - bout your King of

Dm A7 Dm A7 Dm A7

Gid - e - on, you may talk a - bout your man of Saul, there's

Dm A7 Dm Gm Dm Gm Dm/A A7

none like good old Josh - ua at the bat - tle of Jer - i -

Dm A7

cho. Up to the walls of Jer - i - cho _ he

Dm Bb7 A7 Dm

marched with spear in hand. "Go blow dem ram - horns,"

Josh - u - a cried, - "cause the bat - tle is in my hand." Den the

A7 Dm A7

lamb, ram, sheep horns be - gin to blow, - the trum-pets be - gin for to

Dm Gm Dm Gm Dm Gm

sound, Lord, old Josh - ua com-mand-ed the chil-dren to shout and the

Dm A7 Dm A7 Dm Bb7

walls come tum - blin' down dat morn - in'.

A7 Dm D.S. al Coda

CODA

down.

Dm

JUST A CLOSER WALK WITH THEE

Traditional
Arranged by KENNETH MORRIS

Slowly

C **C#dim** **Dm** **G7sus** **C**

p

With pedal

Ebdim **G7**

mp

1. I am this weak world but of Thou art and strong,
2. Through this world of toil and snares,
3. (See additional verse)

Je - sus, keep me from all
if I fal - ter, Lord, who

C **G7** **C**

wrong. _____
cares? _____

I'll Who be with

C7 **F** **F#dim**⁵

sat - is - fied as
me my bur - den

long
shares?

as I
None but

C/G²₁ **C** **C#dim** **Dm** **G7sus** **C**

walk, Thee, let me dear walk Lord, close to none but Thee. Thee.

Ebdim

Just a clo - ser walk with

G7

Thee, grant it, Je - sus, is my

plea. ___ Dai - ly walk - ing close to

Thee, ___ let it be, dear Lord, let it

be. ___ be. ___

rit.

Additional Verse

3. When my feeble life is o'er,
Time for me will be no more.
Guide me gently, safely o'er
To Thy kingdom shore, to Thy shore.

KUM BA YAH

Traditional Spiritual

Soulfully

F **C/G** **G** **C**

mp

With pedal

C **F** **C** **F**

1 2

Kum ba

4 2

yah, my Lord, kum ba yah. Kum ba yah, my Lord, kum ba
sing - in', Lord, kum ba Some - one's sing - in', Lord, kum ba

G **C** **F** **C** **F**

1 2

yah. Kum ba yah, my Lord, kum ba yah. Oh,
yah. Some - one's sing - in', Lord, kum ba yah. Oh,

C/G **G7** **C**

Lord, _____ kum ba yah. Some - one's
Lord, _____ kum ba yah. Some - one's

5 3

3 1 F C F

cry - in', Lord, kum ba yah. Some - one's cry - in', Lord, kum ba
shout - in', Lord, kum ba yah. Some - one's shout - in', Lord, kum ba

2 5 3 1

G C F

yah. Some - one's cry - in', Lord, kum ba
yah. Some - one's shout - in', Lord, kum ba

5 3 2

C F C G7 1. C

4 1 5 2

yah. Oh, Lord, kum ba yah. Some - one's
yah. Oh, Lord, kum ba

3 1 2

2. C F C/G G7 C

yah. rit.

LA CUCARACHA

Mexican Revolutionary Folksong

Playfully fast

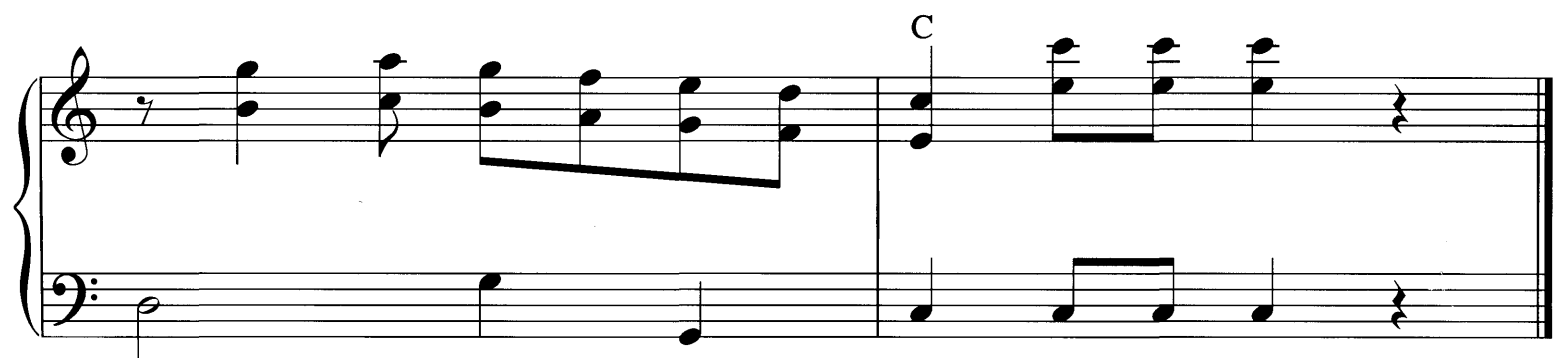
Musical score for "The Rose Tree" in 4/4 time. The piece is in C major and begins with a mezzo-forte (*mf*) dynamic. The score is written for piano, with a grand staff consisting of a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of two measures. The first measure contains a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line consists of a quarter note C3, a quarter note F2, a quarter note C3, and a quarter note F2. The piece ends with a double bar line.

4
2.

G7

A musical score for the song 'The Rose Tree'. The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part begins with a treble clef and a bass clef, with a brace connecting them. The voice part begins with a treble clef. The piano part has a melody in the right hand and a bass line in the left hand. The voice part has a melody in the right hand. The score is divided into two systems. The first system contains the first two measures of the piano part and the first measure of the voice part. The second system contains the next two measures of the piano part and the next measure of the voice part. The piano part ends with a double bar line. The voice part ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff joined by a brace on the left. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff provides a simple accompaniment, starting with a quarter note G3, a quarter note A3, and a quarter note B3. The score is divided into two measures by a vertical bar line. The second measure features a treble staff with a half note G4, a half note A4, and a half note B4, all beamed together. The bass staff continues with a quarter note G3, a quarter note A3, and a quarter note B3. The score is labeled "C" at the top right.



LAVENDER'S BLUE

English Folk Song

With a lilt

Gm7

C

F

5

3

mf

Lav - en - der's
Some - to - make

F/A

Bb

5

3

Bb/A

blue, hay, did - dle, did - dle, lav - en - der's
did - dle, did - dle, some to cut

Gm

F

C/E

green, corn, when while I am and
when while I you am and

Dm

Gm7

king, I, did - dle, did - dle, you shall be
king, I, did - dle, did - dle, you shall be
you shall be

C **F**

queen.
warm.

Call
Lav - up - your
en - der's

5

F/A **Bb** **Bb/A**

men, did - dle, did - dle,
green, did - dle, did - dle,

set them to
lav - en - der's

Gm **F** **C/E** **Dm**

work,
blue,

some to the
if you love

plow, did - dle, did - dle,
me, did - dle, did - dle,

Gm7 **C7** 1. **F** 2. **F**

some I to the
I will love

cart.

you.

LET ME CALL YOU SWEETHEART

Words by BETH SLATER WHITSON
Music by LEO FRIEDMAN

Moderate waltz tempo

Am/C

C#dim

G/D

E7

The first system of the piano accompaniment is in 3/4 time, key of D major. It begins with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The first measure is marked with a forte (mf) dynamic and a 4-measure rest. The second measure is marked with a C#dim chord. The third measure is marked with a G/D chord. The fourth measure is marked with an E7 chord. The system ends with a double bar line.

A7

D7

G

The second system of the piano accompaniment continues the melody. It features a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The first measure is marked with an A7 chord. The second measure is marked with a D7 chord. The third measure is marked with a G chord. The system ends with a double bar line.

G

3

2

The first line of the vocal melody is in 3/4 time, key of D major. It features a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The first measure is marked with a G chord. The second measure is marked with a 3-measure rest. The third measure is marked with a 1-measure rest. The fourth measure is marked with a 2-measure rest. The system ends with a double bar line.

Let

me

call

you

sweet - heart,

I'm

in

C

E7/B

A7

The third system of the piano accompaniment continues the melody. It features a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The first measure is marked with a C chord. The second measure is marked with an E7/B chord. The third measure is marked with an A7 chord. The system ends with a double bar line.

love

with

you.

D7
3
1

Let me hear you whis - per

5

G **G#dim**

— that you love me

1 2 5

D7/A **D7** **G**

too. Keep the

3 1

3
1 2

love - light glow - ing in your

2

C **E7/B** **A7**

eyes so true.

Am/C **C#dim**

Let me call you

G/D **E7** **A7**

sweet - heart, I'm in love

D7 **G**

with you.

LIMEHOUSE BLUES

from ZIEGFELD FOLLIES

Words by DOUGLAS FURBER

Music by PHILIP BRAHAM

Moderately bright

B♭m **C7** **F**

mf

B♭7

3
1

Oh! Lime - house kid Oh! Oh! Oh! Lime - house kid

G7

3
1

Go - ing the way that the

F

1

rest of them did Poor brok - en blos - som and

2

A7 Dm G7



no - bod - y's child

Haunt - ing and taunt -

C7



ing you're just kind o' wild

Oh! Oh!

Bb7



Oh! Lime - house blues

I've the real Lime - house blues

G7



Can't seem to shake

off those

sad Chi - na blues

Rings on your fin -

F ⁴

D7

²
₅

- gers and tears from your crown

that is the sto -

Gm

Bbm ⁴

C7

8

4

1.

- ry of old Chi - na town.

F

2.

- ry of old Chi - na town.

F

1

LISTEN TO THE MOCKING BIRD

Words by ALICE HAWTHORNE
Music by RICHARD MILBURN

Moderately

The musical score is written for piano in 4/4 time, marked 'Moderately'. It consists of four systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo 'Moderately' is written above the staff. The first measure of the treble staff has a triplet of eighth notes (F4, G4, A4) marked with a '3' above it. The dynamic 'mf' is written below the first measure. The first system ends with the lyrics 'I'm'. The second system begins with the lyrics 'dream - ing I now yet of my Hal - lie, mem - ber, sweet re - Hal - lie, mem - ber,'. The third system begins with the lyrics 'sweet re - Hal - lie. I'm Ah! dream - ing I now yet of'. The fourth system begins with the lyrics 'Hal - lie, mem - ber for the thought of her is one that nev - er cot - ton side by dies. side.' and ends with a double bar line. The score includes various musical notations such as chords (F, G7, C, C7, F), triplets, and dynamic markings (mf).

F 4 1

G7

C

mf

I'm

2 5

G7

C

G7

dream - ing I now yet of my Hal - lie, mem - ber, sweet re - Hal - lie, mem - ber,

C

G7

sweet re - Hal - lie. I'm Ah! dream - ing I now yet of

C

C7

F

G7

C

Hal - lie, mem - ber for the thought of her is one that nev - er cot - ton side by dies. side. }

G7 C

Lis ten to the mock - ing - bird, lis - ten to the mock - ing - bird, the

G7 C G7

mock - ing - bird still sing - ing o'er her grave. Lis - ten to the mock - ing - bird,

C C7 F

lis - ten to the mock - ing - bird, still sing - ing where the

G7 1. C 2. C

weep - ing wil - lows wave. Ah! wave.

LITTLE BROWN JUG

Words and Music by
JOSEPH E. WINNER

Moderately

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a piano accompaniment (treble and bass staves) and a vocal melody (treble staff). The tempo is marked 'Moderately'. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as chords (G7, C, F), dynamics (mf), and articulation (accents, slurs). The lyrics are written below the vocal staff.

System 1: The piano part begins with a G7 chord (5) and a C chord. The vocal melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The lyrics are: "My wife and I, we live a-lone in a friends my foes, 'tis—".

System 2: The piano part continues with G7, C, G7, C, F, and G7 chords. The vocal melody continues with the lyrics: "lit-tle log hut we call our own. She loves in and I love rum, to - geth-er we have you who makes me wear old clothes. Here you are so near my nose, I tip her up and".

System 3: The piano part continues with C, F, G7, C, G7, C, and C chords. The vocal melody continues with the lyrics: "lots of fun. } Ha ha ha, you and me, lit - tle brown jug how I love thee. down she goes.)".

System 4: The piano part continues with F, G7, and C chords. The vocal melody continues with the lyrics: "Ha ha ha, you and me, lit - tle brown jug how I love thee. 'Tis I love thee." The score ends with a double bar line and a repeat sign.

THE LOVE NEST

Words by OTTO HARBACH
Music by LOUIS A. HIRSCH

Slowly

Am

D7

G

Em7

Am7

D7

G

Em

Am7

D7

G

G7

C

Am

Dm7

G7

C

D7 G

an - da with some sort of cling - ing vine.

G#dim7 Am E/B Am/C A7/C#

Then a kitch - en where some ram - bler ros - es

D7sus D7 N.C. G Em7

twine. Then a small room,

Am7 D7 G G7

tea set of blue. Best of

C Am D7 G7 3 C

all, room dream room for two.

D7 3 4 2

Bet - ter than a pal - ace with a gild - ed

B7/F# Dm6/F E7 Am D7 3

dome. It's a love nest you can call

1. G Em7 Am7 D7 2. G

home. Just a home.

THE LONESOME ROAD

Wistful, with expression

African-American Spiritual

F/C **Gm7/C** **Bb** **F**

mf *With pedal*

4 3

Look

F7 **Bb**

3

1

down, look down that lone - some
down, look down that that lone - some
down, look down that that lone - some

Bbm **F/C** **Gm/Bb**

5 3

1

road, hang down your head and
road, hang down your head and
road, where love has come and

F/A **Bb** **C7sus** **F** **F7**

5 3

2 3

cry. Look up, look up to
cry. I loved, I I lost, my
gone. Look up, look up, you'll

Bb **E \flat 9** **F/C**

meet days find your are a Mak - er; num - bered; He O look looks Lord, up for I and

Gm7/C **Bb** **F/A** **Gm7** **F**

1., 2.

you want keep from to trav - 'lin' high. die. Look Look

Bb **F/A** **Gm7** **F** **F/C**

3.

on. Look up and

Gm7/C **Bb** **Bbm** **F/A** **Gm7** **F**

keep trav - 'lin' on. rit.

LOOK FOR THE SILVER LINING

from SALLY

Words by BUDDY DeSYLVA
Music by JEROME KERN

Moderately

G/D

D7

G

D7

G

D7

G

3

Look for the sil - ver lin - ing when - e'er a

5

C

G

D7

cloud ap - pears in the blue. Re - mem - ber some - where

G

Em

A7

the sun is shin - ing and so the right thing to

D7 G D7 G

do is make it shine for you. A heart full of joy and glad - ness

G7 C

— will al - ways ban - ish sad - ness and strife. So, al - ways

A7 G Adim

look for the sil - ver lin - ing and try to find the

D7 1. G D7 2. G

sun - ny side of life. life.

LULLABY

(Cradle Song)

By JOHANNES BRAHMS

Slowly

C

Lul - la - by and good - night, with _ ro - ses be -

mp

With pedal

G7/C

dight, _ With _ li - lies be - spread is _

C C7 F

ba - by's wee bed; Lay thee down now and

C 4/2 G7/C C

rest, may thy slum - ber be blest, Lay thee

F C F C G7

down now and rest, may thy slum - ber be

C C7 F

blest. Lul - la - by and good night, thy ____

Gm C7

moth - er's de - light, ____ Bright ____ an - gels a ____

round my — dar - ling shall stand; They will

Chords: F

This system contains the first three measures of the piece. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb). The lyrics are: 'round my — dar - ling shall stand; They will'. A chord of F is indicated above the third measure.

guard thee from harms, thou shalt wake in my

Chords: Bb, F, C7

This system contains measures 4, 5, and 6. The melody continues in the right hand. The lyrics are: 'guard thee from harms, thou shalt wake in my'. Chords Bb, F, and C7 are indicated above measures 4, 5, and 6 respectively. A finger number '2' is shown above the second note of measure 6.

arms, They will guard thee from

Chords: F, Bb

This system contains measures 7 and 8. The melody continues in the right hand. The lyrics are: 'arms, They will guard thee from'. Chords F and Bb are indicated above measures 7 and 8 respectively.

harms, thou shalt wake in my arms.

Chords: F, C7, F

rit.

This system contains measures 9, 10, and 11. The melody continues in the right hand. The lyrics are: 'harms, thou shalt wake in my arms.'. Chords F, C7, and F are indicated above measures 9, 10, and 11 respectively. Finger numbers 3, 2, and 1 are shown above the notes in measures 9, 10, and 11. The piece ends with a double bar line and a repeat sign. The word 'rit.' is written below the final measure.

G7

Cm

Meet me to - night in dream -

C7

land, where love's sweet ros - es

Cm

F7

Bb

bloom. Come with the

G7

C7

love - light gleam - ing,

Cm7 F7 Bb

in your clear eyes of blue.

Eb Edim Bb/F

Meet me in dream - land, sweet dream - y

G7 C7 F7

dream - land. There let my dreams come

1. Bb 2. Bb

true. true.

MAN OF CONSTANT SORROW

Traditional

Moderately

Em

mf

I am a

A

man -
years
well,

of con - stant
I've been in
my own true

D

sor - row,
trou - ble,
lov - er,

no I've seen
I pleas - ure
don't ex -

Bm

trou -
here
pect

ble all my
on earth I
to see you a -

Em A

days. found, gain, I bid fare - well found, for in this world gain, for I'm bound to ride

D

to old Ken - tuck - y, I'm bound to ram - ble, that north - ern rail - road, the place where I have no per - haps I'll

Bm 1., 2. Em

I friends die was born and to help me up - on this raised. now.

3. Em

For six long It's fare - you - train.

MAORI FAREWELL SONG

Traditional Hawaiian Folksong

Moderately

D7

G7

C/E Eb dim

G7

C

First system of piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked *mf*. The system consists of five measures. The first measure has a treble clef with a whole note chord (F#4, A4) and a bass clef with a whole note chord (F#2, A2). The second measure has a treble clef with a whole note chord (B4, D5) and a bass clef with a whole note chord (B2, D3). The third measure has a treble clef with a whole note chord (C5, E5) and a bass clef with a whole note chord (C2, E2). The fourth measure has a treble clef with a whole note chord (F#4, A4) and a bass clef with a whole note chord (F#2, A2). The fifth measure has a treble clef with a whole note chord (C5, E5) and a bass clef with a whole note chord (C2, E2). The system is divided into two parts by a double bar line. The first part contains the first four measures, and the second part contains the fifth measure. The first part is marked with a '1' above the treble clef and a '4' below the bass clef. The second part is marked with a '3' above the treble clef and a '1' below the bass clef.

F

C

G7

Second system of piano accompaniment. The system consists of four measures. The first measure has a treble clef with a whole note chord (F4, A4) and a bass clef with a whole note chord (F2, A2). The second measure has a treble clef with a whole note chord (C4, E4) and a bass clef with a whole note chord (C2, E2). The third measure has a treble clef with a whole note chord (F#4, A4) and a bass clef with a whole note chord (F#2, A2). The fourth measure has a treble clef with a whole note chord (B4, D5) and a bass clef with a whole note chord (B2, D3). The system is divided into two parts by a double bar line. The first part contains the first two measures, and the second part contains the last two measures. The first part is marked with a '1' above the treble clef and a '4' below the bass clef. The second part is marked with a '3' above the treble clef and a '1' below the bass clef.

C

F

Third system of piano accompaniment. The system consists of four measures. The first measure has a treble clef with a whole note chord (F#4, A4) and a bass clef with a whole note chord (F#2, A2). The second measure has a treble clef with a whole note chord (C4, E4) and a bass clef with a whole note chord (C2, E2). The third measure has a treble clef with a whole note chord (F#4, A4) and a bass clef with a whole note chord (F#2, A2). The fourth measure has a treble clef with a whole note chord (B4, D5) and a bass clef with a whole note chord (B2, D3). The system is divided into two parts by a double bar line. The first part contains the first two measures, and the second part contains the last two measures. The first part is marked with a '1' above the treble clef and a '4' below the bass clef. The second part is marked with a '3' above the treble clef and a '1' below the bass clef.

Fm

C

Am

D7

Fourth system of piano accompaniment. The system consists of four measures. The first measure has a treble clef with a whole note chord (F#4, A4) and a bass clef with a whole note chord (F#2, A2). The second measure has a treble clef with a whole note chord (C4, E4) and a bass clef with a whole note chord (C2, E2). The third measure has a treble clef with a whole note chord (F#4, A4) and a bass clef with a whole note chord (F#2, A2). The fourth measure has a treble clef with a whole note chord (B4, D5) and a bass clef with a whole note chord (B2, D3). The system is divided into two parts by a double bar line. The first part contains the first two measures, and the second part contains the last two measures. The first part is marked with a '1' above the treble clef and a '4' below the bass clef. The second part is marked with a '3' above the treble clef and a '1' below the bass clef.

First system of musical notation (measures 1-4). The key signature has one sharp (F#). Measure 1: Treble clef has a whole note chord of F#4 and A4; Bass clef has a whole note G2. Measure 2: Treble clef has a whole note chord of G4 and B4, with a G7 chord symbol above; Bass clef has a whole note G2. Measure 3: Treble clef has a whole note chord of G4 and B4, with a G7 chord symbol above; Bass clef has a whole note G2. Measure 4: Treble clef has a whole note chord of C4 and E4, with a C chord symbol above; Bass clef has a whole note G2.

Second system of musical notation (measures 5-8). Measure 5: Treble clef has a whole note chord of F4 and A4, with an F chord symbol above; Bass clef has a whole note G2. Measure 6: Treble clef has a whole note chord of C4 and E4, with a C chord symbol above; Bass clef has a whole note G2. Measure 7: Treble clef has a whole note chord of G4 and B4, with a G7 chord symbol above; Bass clef has a whole note G2. Measure 8: Treble clef has a whole note chord of G4 and B4, with a G7 chord symbol above; Bass clef has a whole note G2.

Third system of musical notation (measures 9-12). Measure 9: Treble clef has a whole note chord of C4 and E4, with a C chord symbol above; Bass clef has a whole note G2. Measure 10: Treble clef has a whole note chord of C4 and E4, with a C7 chord symbol above; Bass clef has a whole note G2. Measure 11: Treble clef has a whole note chord of F4 and A4, with an F chord symbol above; Bass clef has a whole note G2. Measure 12: Treble clef has a whole note chord of F#4 and A4, with an Fm chord symbol above; Bass clef has a whole note G2.

Fourth system of musical notation (measures 13-16). Measure 13: Treble clef has a whole note chord of A4 and C#5, with an A7 chord symbol above; Bass clef has a whole note G2. Measure 14: Treble clef has a whole note chord of D4 and F#4, with a D7 chord symbol above; Bass clef has a whole note G2. Measure 15: Treble clef has a whole note chord of G4 and B4, with a G7 chord symbol above; Bass clef has a whole note G2. Measure 16: Treble clef has a whole note chord of C4 and E4, with a C chord symbol above; Bass clef has a whole note G2.

MARIANNE

Traditional

Moderately

F7

Bb

mf

2

1

5

F7

Bb

2

All day,

all night,

F7

Mar - i - anne,

down by the

Bb

sea - side,

sift - in' sand.

First system of the musical score. The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a simple accompaniment of eighth notes. The lyrics are: "E - ven lit - tle chil - dren love Mar - i - anne,". A chord symbol "F7" is placed above the final measure.

E - ven lit - tle chil - dren love Mar - i - anne,

Second system of the musical score. The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a simple accompaniment of eighth notes. The lyrics are: "down by the sea - side,".

down by the sea - side,

First ending of the musical score. The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a simple accompaniment of eighth notes. The lyrics are: "sift - in' sand.". A chord symbol "Bb" is placed above the first measure, and "F7" is placed above the final measure. The system ends with a double bar line and repeat dots.

1. Bb F7
sift - in' sand.

Second ending of the musical score. The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a simple accompaniment of eighth notes. The lyrics are: "sift - in' sand.". A chord symbol "Bb" is placed above the first measure. The system ends with a double bar line and repeat dots.

2. Bb
sift - in' sand.

MARY'S A GRAND OLD NAME

from GEORGE M!
from FORTY-FIVE MINUTES FROM BROADWAY

Words and Music by
GEORGE M. COHAN

With a lilt

F
3
1

F#dim

Gm
1

C7

Piano introduction in 4/4 time, key of B-flat major. The music starts with a mezzo-forte (mf) dynamic. The right hand plays a series of chords: F (3-1), F#dim, Gm (1), and C7. The left hand plays a bass line starting on B-flat (5) and moving up stepwise to F (5).

F

D7

G

Vocal entry in 4/4 time. The melody starts on B-flat (Ma) and moves up stepwise to F (ry,). The piano accompaniment provides harmonic support with chords F, D7, and G. The lyrics are "Ma - ry, Ma - ry,".

C7

F7

Continuation of the vocal melody in 4/4 time. The melody starts on B-flat (plain) and moves up stepwise to F (can). The piano accompaniment provides harmonic support with chords C7 and F7. The lyrics are "plain as an - y name can be. But with pro -".

F7/A

Ab dim

C7/G

C7

Continuation of the vocal melody in 4/4 time. The melody starts on B-flat (pri - et - y,) and moves up stepwise to F (will). The piano accompaniment provides harmonic support with chords F7/A, Ab dim, C7/G, and C7. The lyrics are "pri - et - y, so - ci - et - y will say Ma -".

F **D7** **G**

rie. But it was Ma - ry, Ma - ry,

C7 **F6**

long be - fore the fash - ions came. And there is

F **D** **Gm**

some - thing there that sounds so fair, it's a

G7 **C7** **F**

grand old name!

MEET ME IN ST. LOUIS, LOUIS

from MEET ME IN ST. LOUIS

Words by ANDREW B. STERLING
Music by KERRY MILLS

Moderately

The musical score is written for piano in 3/4 time. It consists of four systems of music. The first system is an instrumental introduction with a melody in the right hand and a bass line in the left hand. The melody starts on a D4, moves to E4, then F#4, and ends on G4. The bass line starts on a D3, moves to E3, then F#3, and ends on G3. The second system contains the first line of lyrics: "Meet me in St. Lou - is, Lou - is,". The melody starts on a C4, moves to D4, then E4, and ends on F#4. The bass line starts on a D3, moves to E3, then F#3, and ends on G3. The third system contains the second line of lyrics: "meet me at the fair.". The melody starts on a C4, moves to D4, then E4, and ends on F#4. The bass line starts on a D3, moves to E3, then F#3, and ends on G3. The fourth system contains the third line of lyrics: "Don't tell me the lights are shin - ing". The melody starts on a C4, moves to D4, then E4, and ends on F#4. The bass line starts on a D3, moves to E3, then F#3, and ends on G3. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

System 1: Moderately. Chords: D7, G7, C, G7. Melody: D4, E4, F#4, G4. Bass: D3, E3, F#3, G3. Dynamic: *mf*.

System 2: Chord: C. Melody: C4, D4, E4, F#4. Bass: D3, E3, F#3, G3. Lyrics: Meet me in St. Lou - is, Lou - is,

System 3: Chords: F, F#dim, C, G7. Melody: C4, D4, E4, F#4. Bass: D3, E3, F#3, G3. Lyrics: meet me at the fair.

System 4: Chord: C. Melody: C4, D4, E4, F#4. Bass: D3, E3, F#3, G3. Lyrics: Don't tell me the lights are shin - ing

D7 **G7** **E7**

an - y place but there. We will dance the

A7 **D7**

Hooch - ee Kooch - ee, I will be your toot - sie

G7 **C**

woot - sie. Meet me in St. Lou - is,

D7 **G7** **C**

Lou - is, meet me at the fair.

MEMORIES

Words by GUS KAHN
Music by EGBERT VAN ALSTYNE

Slow waltz tempo

Sheet music for the song "Memories" in 3/4 time, featuring piano accompaniment and vocal melody. The key signature is one flat (B-flat).

First System:

- Chords: G7 (4), C7, F
- Tempo: *mp*
- Measure 1: Treble clef has a half note G4. Bass clef has a half note F3 (fingered 1, 3).
- Measure 2: Treble clef has a half note A4. Bass clef has a half note G3 (fingered 2).
- Measure 3: Treble clef has a half note B4. Bass clef has a half note F3 (fingered 1, 2).

Second System:

- Chords: C7, F (4 1)
- Measure 4: Treble clef has a half note C5. Bass clef has a half note F3.
- Measure 5: Treble clef has a half note D5. Bass clef has a half note G3.
- Measure 6: Treble clef has a half note E5. Bass clef has a half note A3.
- Vocal line: Mem - o - ries,

Third System:

- Chords: G7 (4 2), C7 (5 2)
- Measure 7: Treble clef has a half note F5. Bass clef has a half note B2.
- Measure 8: Treble clef has a half note G5. Bass clef has a half note C3.
- Measure 9: Treble clef has a half note A5. Bass clef has a half note D3.
- Measure 10: Treble clef has a half note B5. Bass clef has a half note E3.
- Vocal line: mem - o - ries, dreams of

Fourth System:

- Chord: F
- Measure 11: Treble clef has a half note C6 (fingered 5). Bass clef has a half note F3.
- Measure 12: Treble clef has a half note D6. Bass clef has a half note G3.
- Measure 13: Treble clef has a half note E6. Bass clef has a half note A3.
- Measure 14: Treble clef has a half note F6. Bass clef has a half note B3.
- Vocal line: love so true.

B \flat **B \flat m** **F**

O'er the Sea of Mem - o -

5 2 1

C/G **D7** **G7**

ry I'm drift - ing back to

2 5 3

C **C7** **F**

you. Child - hood

3

G7

days, wild - wood days, a -

4 2 4

C7 **Dm**

mong the birds and bees.

F7 **Bb** **E7/B**

You left me a - lone, but

F **F7** **D7** **G7**

you're still my own in my beau - ti - ful

C7 **F**

mem - o - ries.

MIDNIGHT SPECIAL

Railroad Song

Moderate Rock (♩ = $\overset{\frown}{\text{3}}$)

G7 **N.C.**

mf

5 1

1

You get up in the

C

morn - in', —
Hous - ton, —
Lu - cy, —

you hear the ding - dong
you'd bet - ter walk on
how in the world do you

G

ring.
by.
know?

Now you look up - on a
Oh, you bet - ter not —
I know — by her

D **C7**

ta - ble, —
gam - ble, boy,
a - pron —

you see the same damn —
I say you bet - ter not
and by the dress she —

G

N.C.

thing.
fight.
wore.

You find no food up - on that
Well, now the sher - iff, he'll
An um - brel - la on her

C

ta - ble, —
grab you —
shoul - der, —

noth - ing up in the
his boys will pull you
piece of pa - per in her

G

pan.
down.
hand.

But if you say a thing a -
And then, be - fore you
She gon - na see the

D

C

bout it, —
know it, —
sher - iff, —

you'd be in trou - ble with the
you're pen - i - ten - tia - ry
to try to free her

G N.C. C

man. _____
bound. _____
man. _____

A - let the Mid - night_ Spe - cial_

G

shine her light on me.

D C7

Oh, let the Mid - night_ Spe - cial_ shine her ev - er - lov - in'

G 1.,2. 3. G7

light on me._ If you're ev - er in Here_ comes Miss_

MOLLY MALONE

(Cockles & Mussels)

Irish Folksong

Moderately

F

C7

F

F

Bb

1. In Dub - lin Cit - y, where the girls they are so
was a fish mon - ger and that was the

See additional lyrics

C7

F

C7

pret - ty, 'twas there I first met with sweet Mol - ly Ma -
won - der, her fa - ther and moth - er were fish mon - gers,

F

Bb

lone. She drove a wheel - bar - row thro' streets broad and
too. They drove wheel - bar - rows thro' streets broad and

nar - row, cry - ing, "Cock-les and mus-sels, a - live, all a -
nar - row, cry - ing, "Cock-les and mus-sels, a - live, all a -

live! } A - live, a - live - o! A - live, a - live -

o! Cry - ing, cock-les and mus-sels, a - live, all a -

live!" 2. She live, all a - live!"
3. She rit.

Additional Lyrics

3. She died of a fever, and nothing could save her,
And that was the end of sweet Molly Malone.
But her ghost drives a barrow thro' streets broad and narrow,
Crying, "Cockles and mussels, alive, all alive!"

To Chorus

MOONLIGHT BAY

Words by EDWARD MADDEN
Music by PERCY WENRICH

Moderately ($\text{♩} = \text{♩.♩}$)

Am7 **D7sus** **D7**

mf

G **D7** **G**

We were sail - ing a - long

C **G**

on Moon - light Bay.

D7 **Am7**

We could hear the voic - es ring - ing,

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system shows the initial chords Am7, D7sus, and D7. The second system includes chords G, D7, and G, with the lyrics 'We were sail - ing a - long'. The third system includes chords C and G, with the lyrics 'on Moon - light Bay.'. The fourth system includes chords D7 and Am7, with the lyrics 'We could hear the voic - es ring - ing,'. Fingerings are indicated by numbers 1-5 above the notes. The piano part provides harmonic support with chords and single notes in the bass line.

D7 **G**

they seemed to say, "You have sto - len my

C **G**

heart, now don't go 'way!"

Am7

as we sang Love's old sweet

D7sus **D7** **G**

song, on Moon - light Bay. *rit.*

MY BONNIE LIES OVER THE OCEAN

Flowing and spirited

Traditional

1 5 C F C 3 1 1

My Oh bon - nie lies o - ver the o - cean, My
 Oh blow ye winds o - ver the cean, And

1 3 5

D7 G7

bon blow - nie lies o - ver the sea, My
 blow ye winds o - ver the sea, Oh

2 1 4 2 5 1 4

C F C 3 1

bon blow - nie lies o - ver the o - cean, Oh
 blow ye winds o - ver the cean, And

1

D7 G7 C

2 3

bring back my bon - nie to me.
 bring back my bon - nie to me.

3

Chords: C, F, D7

Lyrics: Bring back, bring back, Oh

Measure 1: C (1), 5

Measure 2: 4, 2

Measure 3: F (1), 1

Measure 4: D7 (4), 2

Chords: G7, C, G, C

Lyrics: bring back my bon - nie to me, to me!

Measure 5: G7, 1

Measure 6: 2, 2

Measure 7: C, 4

Measure 8: G (4), 1

Measure 9: C, 1

Chords: F, D7

Lyrics: Bring back, bring back, Oh

Measure 9: 1

Measure 10: 1

Measure 11: F (1), 1

Measure 12: D7, 1

Chords: G7, C

Lyrics: bring back my bon - nie to me!

Measure 13: G7, 1

Measure 14: 2, 2

Measure 15: C, 1

Measure 16: C, 1

MY BUDDY

Lyrics by GUS KAHN
Music by WALTER DONALDSON

Tenderly

Chorus:

mf 3

Am A7 D7 G D7 D+

Nights are long since you went a - way. I think a -

G G#dim D7 G

bout you all thru the day, my bud - dy, my

Bbdim Am7 D7 G

bud - dy, no bud - dy quite so true.

E7 Am A7 D7

4 2 5 1 3 5 2 3 4

D+ G G#dim D7

Miss your voice, the touch of your hand, just

G/B Bbdim Am7 D7 G

long to know that you un - der - stand, my bud - dy,

E7 Am A7 D7

my bud - dy, your bud - dy miss - es

1. G D7 D+ 2. G C7 G

you. you. you. you. you. you.

MY MELANCHOLY BABY

Words by GEORGE NORTON
Music by ERNIE BURNETT

Moderately

Dm7

G7

C

F#dim

G7

C

A7

Dm

1.

G7 D7/F# G7/F

1 2

fool - ish fan - cy, may - be;

4

C/E Am7 Dm7 G7

2 1 2 1 5

you know, dear, that I'm in love with you.

2

2. F F#dim C/G A7

3 5 1

Smile, my hon - ey dear, while I kiss a - way each tear, or

5 5

Dm D7 G7 C

1 2 2 5

else I shall be mel - an - chol - y, too.

1 2 1 5

MY WILD IRISH ROSE

Words and Music by
CHAUNCEY OLCOTT

Sweetly

C

G/B

A7

D7

G

D7

mp

mf My

3

G

Cm

G

wild wild

I - rish
I - rish

rose,
rose,

With pedal

3

G7

C

D7

the the

sweet - est
dear - est

flow'r that
flow'r that

G

D7

grows;
grows;

you may
and some

search day
ev - 'ry
for my

2

1 4

G **D7** **G**
1. 2

where, sake but she none may can let com - pare with my

A7 **D**

wild I - rish rose.

D7 **G** **C** **D7** **G**
2.

My take the bloom from my

A7 **D7** **G**

wild I - rish rose.

O CANADA!

By CALIXA LAVALLEE,
L'HON. JUDGE ROUTHIER and JUSTICE R.S. WEIR

With dignity

mf

F 3 1 A+ 5 2 B \flat Gm F/A Gm/B \flat F/C Cdim C7sus C7

O Can - a - da! Our home and na - tive land!
O Can - a - da! Ter - re de nos aï - eux,

F C/E Dm C F F/A B \flat Csus C

True pa - triot love in all thy sons com - mand. With_
Ton front est ceint de fleur - ons glo - ri - eux! Car ton

F E7 Am Ddim C/G Dm/G G7 C

glow - ing hearts we see thee rise, the True North strong and free! From_
bras sait por - ter l'é - pé - e, Il sait por - ter la Croix! Ton his -

C7 F B \flat F/A C7/G F Csus C

C7 F D7/F# C/G G7 C7sus C7

far and wide, O — Can - a - da! We stand on guard_ for_ thee.
toire est une é - po - pé - e Des plus bril - lants_ ex - ploits.

F C/E Dm D/F# Gm Gm/F C/E

God keep our land glo - rious and free!
Et ta va - leur, de foi trem - pée,

F/A A7 Bb Gm F/A Gm/Bb F/C C F

O Can - a - da! We stand on guard for thee,
Pro - té - ge - ra nos foy - ers et nos droits,

F A+ Bb Gm F/A Gm/Bb F/C C7 F

O Can - a - da! We stand on guard for thee.
Pro - té - ge - ra nos foy - ers et nos droits.

Gm **C7**

2

so - le, N'a - ria se - re - na dop
splen - dor, for - got - ten is the storm,

1
2

F

2

- po 'na tem - pe - sta!
the clouds now van - ish,

pe' ll'a - ria
the fresh - 'ning

Gm

2

fre - sca pa - re già 'na fe - sta,
breez - es heav - y airs will ban - ish,

4

F **C7**

4

Che bel - la co - sa 'na iur - na - ta'e
be - hold the bril - liant sun in all its

F

3

5 1

sole. ———
splen - dor!

Ma n'a - tu
A sun I
mf

so - le
know of

2

C7

5 3

8

5 1

5 1

cchiù bel - lo, ohi - ne',
that's bright - er still,

'o so - le
this sun, my

2 1

8

mi - o
dear - est,

sta - nfron - te a
is naught but

te!
thee,

1

8

1

5 3

'O thy
so face
f

le'o so - le
so fair to

5 3

F **C7**

2 1 4 2 1

mi - o
see, that

sta - nfron - te'a
shall now my te,
mf sun

4 2

To Coda \oplus

1. **F**

5 1 5 1

sta - nfron - te a
for - ev - er te!
be!

Ma n'a - tu
A sun I

1 2

2. **F** **D.S. al Coda**

5 3

te!
be!

Che bel - la
Be mp hold the

CODA

\oplus **F**

te!
be!

ODE TO JOY

from SYMPHONY NO. 9 IN D MINOR, FOURTH MOVEMENT CHORAL THEME

Words by HENRY VAN DYKE
Music by LUDWIG VAN BEETHOVEN

With spirit

System 1: Treble clef, 4/4 time. Chords: F, C7. Dynamics: *mf*. Marking: *Melody*. Fingering: 5, 1, 3.

System 2: Treble clef, 4/4 time. Chords: F, C7, F, C7, F. Marking: *legato*.

System 3: Treble clef, 4/4 time. Chords: C7, F, C7, F, Gm, F, Gm7, C, N.C., F, F#dim, C7, F. Fingering: 2, 5, 1-3.

System 4: Treble clef, 4/4 time. Chords: C7, F, C7, F, C7, F. Marking: *Melody*. Fingering: 3, 1, 1.

First system of a piano score. The key signature has one flat (B-flat). The system consists of two staves. Above the first staff, the chords C and F are indicated. The first staff contains a melody with eighth and quarter notes. The second staff contains a bass line with a long, low note (B-flat) and some eighth notes. There are some markings like '3 5' and '1' below the bass line.

Second system of a piano score. The key signature has one flat. Above the first staff, the chords C, F, C, F, C, F, C, A, Dm, G, C, and F are indicated. The first staff contains a melody with quarter and eighth notes. The second staff contains a bass line with quarter and eighth notes. A double bar line is present after the first two measures.

Third system of a piano score. The key signature has one flat. Above the first staff, the chords C and F are indicated, with a first and second ending bracket. The first staff contains a melody with quarter and eighth notes. The second staff contains a bass line with a long, low note (B-flat) and some eighth notes. There are some markings like '1' below the bass line.

Fourth system of a piano score. The key signature has one flat. Above the first staff, the chords C7, F, F7, Bb, F, C7, F, C7, and F are indicated. The first staff contains a melody with quarter and eighth notes. The second staff contains a bass line with quarter and eighth notes. There are some markings like '1' below the bass line.

OH MARIE

Words and Music by
EDUARDO DI CAPUA

Moderately slow

mf

With pedal

Dm **A** **Dm**

A7 **Dm** **A** **Dm**

A

A Win - - - - -

rà - pe - te, fe -
dow, will you not

Dm **Gm**

ne - sta, - - - - -

o - pen? - - - - -

Fam - - - - -

Ah, - - - - -

m'af-fac-ciá a Ma -
let me see my

Dm **A7**

ri - a,
Mar - y!

Ca
Down

ston - go mmie-z''a
in the street I

Dm **Bb** **Em7b5** **A7**

vi - a,
tar - ry,

Spe Long

ru - to p''a ve -
ing to see her

Dm

de.
face.

A **Dm**

Nun
I

tro - vo n'o - ra'e
can - not rest an

pa - ce;
hour,

4 5

Gm **Dm**

'A night not - t' a fac - cio juor - no,
af - ter night I've wait - ed,

A7 **Dm** **Bb**

Sem pe pe sta-ccà at - tuor no,
wea ry and long be - lat ed,

Em7b5 **A7** **D**

Spe ran-no 'e ce par - là.
on ly to hear her voice.

A7 **D**

Ah, Ma - rì a, Ma -
Oh, Ma - rie! Oh, Ma -

D

rì! *Quant* - *ta* *suon* - *no* *che* *per* - *do* *pe*
rie! *All* *the* *sleep* *I* *am* *los* - *ing* *for*

A7

te; *Fam* - *m'ad* - *dur* -
thee! *Now* *let* *me*

mi, *Ab* - *brac* - *cia* - *to* *un* *po* - *co* *cu*
rest *for* *a* *mo* - *ment* *a* - *sleep* *on* *thy*

D

te! *Ah,* *Ma* - *rì* - *a,* *Ma* -
breast! *Oh,* *Ma* - *rie!* *Oh,* *Ma* -

D **B7**

1

ri!
rie!

Quan - ta
All the

suon - no che
sleep I am

per - do pe
los - ing for

5

Em **Gm6**

5 3

te;
thee!

Fam
Now
f

m'ad - dur -
let me

4 1 2 3 2 3

D **G#dim** **A7**

4 3

mi,
rest,

Oj Ma - ri!
Oh, Ma - rie,

Oj Ma -
Oh, Ma -

2

1. **Dm** **A** 2. **D**

ri!
rie!

mf

ri!
rie!

OH! SUSANNA

Words and Music by
STEPHEN C. FOSTER

Moderately

The musical score is written in 2/4 time and consists of three systems of music. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The tempo is marked 'Moderately'.

System 1: The piano part starts with a chord of F major (F4, C5) and a bass line of F2, C3. The vocal part starts with a chord of C major (C4, E4, G4) and a bass line of C3, F2. The tempo is marked 'Moderately'. The piano part has a dynamic marking of *mf*. The piano part has a fingering of 4, 1 for the F chord and 1, 2 for the C chord. The vocal part has a fingering of 5 for the C chord and 3, 5 for the G7 chord.

System 2: The piano part has a chord of C major (C4, E4, G4) and a bass line of C3, F2. The vocal part has a chord of C major (C4, E4, G4) and a bass line of C3, F2. The tempo is marked 'Moderately'. The piano part has a dynamic marking of *mf*. The piano part has a fingering of 3, 5 for the C chord and 4, 3 for the G7 chord. The vocal part has a fingering of 3 for the C chord and 3 for the G7 chord.

System 3: The piano part has a chord of D7 (D4, F#4, A4, C5) and a bass line of D3, F#2. The vocal part has a chord of D7 (D4, F#4, A4, C5) and a bass line of D3, F#2. The tempo is marked 'Moderately'. The piano part has a dynamic marking of *mf*. The piano part has a fingering of 1, 3 for the D7 chord and 1, 3 for the C chord. The vocal part has a fingering of 1, 3 for the D7 chord and 1, 3 for the C chord.

Lyrics:

Oh, I come from Al - a - bam - a with a
ban - jo on my knee. And I'm goin' to Lou' - si -

an - a my Su - san - na for to see. Oh, it

G7 C

rained all night the day I left, the weath - er it was

D7

dry. The sun so hot I froze to death. Su -

G7 C

san - na don't you cry. Oh, Su -

G7 C C7 F

san - na, oh don't you cry for me, for I

Chords: C, G7

come from Al - a - bam - a with a ban - jo on my

Chords: C, G7

knee.

Chords: C, G7, C

Additional Lyrics

2. I had a dream the other night
When everything was still.
I thought I saw Susanna
A-coming down the hill.

3. The buckwheat cake was in her mouth,
The tear was in her eye,
Say I, "I'm coming from the South,
Susanna, don't you cry."

OH! YOU BEAUTIFUL DOLL

Words by A. SEYMOUR BROWN
Music by NAT D. AYER

Moderately ($\text{♩} = \text{♩} \text{ } \overset{3}{\text{♩}}$)

F/C

A/E

Dm7

G7/B

C7

Piano introduction in 4/4 time, key of Bb. The music starts with a forte (f) dynamic. The right hand features a melody with a triplet of eighth notes (G4, A4, Bb4) and a half note (C5). The left hand provides a bass line with a half note (Bb3) and a quarter note (C4). The introduction consists of four measures, each with a specific chord: F/C, A/E, Dm7, and G7/B. The final measure of the introduction is C7, which leads into the first measure of the vocal entry.

F

1

1

Vocal entry in 4/4 time, key of Bb. The melody begins with a half note (F4) on the first measure, followed by a quarter rest. The second measure starts with a half note (G4) on the word 'Oh!', followed by a quarter rest. The third measure begins with a half note (A4) on the word 'You', followed by a quarter rest. The fourth measure starts with a half note (Bb4) on the word 'beau', followed by a quarter rest. The fifth measure begins with a half note (C5) on the word 'ti', followed by a quarter rest. The sixth measure starts with a half note (Bb4) on the word 'ful', followed by a quarter rest. The seventh measure begins with a half note (A4) on the word 'doll,', followed by a quarter rest. The eighth measure starts with a half note (G4) on the word 'you', followed by a quarter rest. The piano accompaniment provides a steady bass line with half notes (Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4) and quarter notes (C4, D4, Eb4, F4, G4, Ab4, Bb4, C5). The dynamic is mezzo-forte (mf).

G7

5

1

C

3

Piano accompaniment for the vocal entry. The right hand features a melody with a half note (F4) on the first measure, followed by a quarter rest. The second measure starts with a half note (G4) on the word 'Oh!', followed by a quarter rest. The third measure begins with a half note (A4) on the word 'You', followed by a quarter rest. The fourth measure starts with a half note (Bb4) on the word 'beau', followed by a quarter rest. The fifth measure begins with a half note (C5) on the word 'ti', followed by a quarter rest. The sixth measure starts with a half note (Bb4) on the word 'ful', followed by a quarter rest. The seventh measure begins with a half note (A4) on the word 'doll.', followed by a quarter rest. The eighth measure starts with a half note (G4) on the word 'you', followed by a quarter rest. The piano accompaniment provides a steady bass line with half notes (Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4) and quarter notes (C4, D4, Eb4, F4, G4, Ab4, Bb4, C5). The dynamic is mezzo-forte (mf).

C7

F

3

Bb

3

Vocal entry in 4/4 time, key of Bb. The melody begins with a half note (F4) on the first measure, followed by a quarter rest. The second measure starts with a half note (G4) on the word 'Oh!', followed by a quarter rest. The third measure begins with a half note (A4) on the word 'You', followed by a quarter rest. The fourth measure starts with a half note (Bb4) on the word 'beau', followed by a quarter rest. The fifth measure begins with a half note (C5) on the word 'ti', followed by a quarter rest. The sixth measure starts with a half note (Bb4) on the word 'ful', followed by a quarter rest. The seventh measure begins with a half note (A4) on the word 'doll.', followed by a quarter rest. The eighth measure starts with a half note (G4) on the word 'you', followed by a quarter rest. The piano accompaniment provides a steady bass line with half notes (Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4) and quarter notes (C4, D4, Eb4, F4, G4, Ab4, Bb4, C5). The dynamic is mezzo-forte (mf).

F **G**

Oh! You beau - ti - ful doll, — you great big beau - ti - ful

5 1 5 1

F

doll. If you ev - er leave — me, how my heart would ache; — I

3 1

D \flat **F** **A/E**

want to hug — you but I fear you'd break. — Oh! Oh!

cresc.

5 1

Dm7 **G7/B** **C7** **F**

Oh! Oh! Oh! You beau - ti - ful doll!

3 (b)

OLD MacDONALD

Traditional Children's Song

Lively

D7

G

D7

mf

The first system of musical notation for 'Old MacDonald' is in 4/4 time, key of D major (indicated by two sharps). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two sharps. The bass staff begins with a bass clef and a key signature of two sharps. The music is marked 'Lively' and 'mf'. The first measure of the treble staff has a 'D7' chord symbol above it. The first measure of the bass staff has a '1' below it. The second measure of the treble staff has a 'G' chord symbol above it. The second measure of the bass staff has a '5' below it. The third measure of the treble staff has a 'D7' chord symbol above it. The third measure of the bass staff has a '5' below it.

The second system of musical notation for 'Old MacDonald' continues the melody. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two sharps. The bass staff begins with a bass clef and a key signature of two sharps. The music is marked 'Lively' and 'mf'. The first measure of the treble staff has a 'G' chord symbol above it. The first measure of the bass staff has a '5' below it. The second measure of the treble staff has a '5' and a '1' below it. The second measure of the bass staff has a '5' below it. The third measure of the treble staff has a '2' and a '1' below it. The third measure of the bass staff has a '5' below it. The fourth measure of the treble staff has a 'C' chord symbol above it. The fourth measure of the bass staff has a '5' below it. The fifth measure of the treble staff has a 'G' chord symbol above it. The fifth measure of the bass staff has a '5' below it. The sixth measure of the treble staff has a 'D7' chord symbol above it. The sixth measure of the bass staff has a '5' below it.

1. Old Mac - Don - ald had a farm. E - I - E - I -
2.-10. (See additional lyrics)

The third system of musical notation for 'Old MacDonald' continues the melody. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two sharps. The bass staff begins with a bass clef and a key signature of two sharps. The music is marked 'Lively' and 'mf'. The first measure of the treble staff has a 'G' chord symbol above it. The first measure of the bass staff has a '5' below it. The second measure of the treble staff has a 'C' chord symbol above it. The second measure of the bass staff has a '5' below it. The third measure of the treble staff has a 'G' chord symbol above it. The third measure of the bass staff has a '5' below it. The fourth measure of the treble staff has a 'D7' chord symbol above it. The fourth measure of the bass staff has a '5' below it.

O! And on this farm he had a duck. E - I - E - I -

The fourth system of musical notation for 'Old MacDonald' continues the melody. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two sharps. The bass staff begins with a bass clef and a key signature of two sharps. The music is marked 'Lively' and 'mf'. The first measure of the treble staff has a 'G' chord symbol above it. The first measure of the bass staff has a '5' below it. The second measure of the treble staff has a 'C' chord symbol above it. The second measure of the bass staff has a '5' below it. The third measure of the treble staff has a 'G' chord symbol above it. The third measure of the bass staff has a '5' below it. The fourth measure of the treble staff has a 'D7' chord symbol above it. The fourth measure of the bass staff has a '5' below it.

O! With a quack, quack here, and a quack, quack there.

Here a quack, there a quack, ev - 'ry-where a quack, quack. Old Mac - Don - ald

had a farm, E - I - E - I - O! *Repeat for each verse*

Additional Lyrics

2. Old MacDonald Had a Farm,
E - I - E - I - O!
And on this farm he had a chick,
E - I - E - I - O!
With a chick, chick here
And a chick, chick there,
Here a chick, there a chick,
Everywhere a chick, chick
Old MacDonald Had a Farm,
E - I - E - I - O!

3. Other verses:

3. Cow - moo, moo
4. Dogs - bow, bow
5. Pigs - oink, oink
6. Rooster - cock-a-doodle, cock-a-doodle
7. Turkey - gobble, gobble
8. Cat - meow, meow
9. Horse - neigh, neigh
10. Donkey - hee-haw, hee-haw

THE OLD RUGGED CROSS

Words and Music by
REV. GEORGE BENNARD

Tenderly

C/G

G7

C/G

mf

G7

C

Cdim

C

On a hill old far a way stood an
rug - ged cross I will

F

Fdim7

F

G7

old ev - rug - ged be cross, true, the its em - blem of
er be true, its shame and re -

C

G7

suf - f'ring and shame. And I
proach glad - ly bear. Then He'll

C Cdim C F Fdim

love call that old cross where the dear - est and
me some day to my home far a -

F G7

best way, for a this world of lost sin - ners was
where this glo - ry for - ev - er I'll

C C/E E \flat dim G7

slain. share. So I'll cher - ish the

C

old rug - ged cross, till my

F **F#dim** **G7**

tro - phies at last I lay down.

C **C/Bb** **A7**

I will cling to the old rug - ged

Dm **Fm/Ab** **C/G** **G7**

cross, and ex - change it some day for a

1. **C/E** **Ebdim** **G7** 2. **F** **C/E** **Dm** **C**

crown. To the crown.

PAY ME MY MONEY DOWN

Caribbean Work Song

Moderately

D
 4
mf
 5
With pedal

D
 4

Pay me, — oh, pay me. —
 Thought I heard the cap - tain say. —
 Next day — we cleared the bar. —
 Wish I was — Mis - ter How - ard's son. —
 Wish I was — Mis - ter Ste - ven's son. —

Pay me my

A7
 mon - ey down. _

Pay me or go to jail. —
 'Mor - row is our sail - ing day. —
 He knocked me down with the end of a spar. —
 Sit in the house and drink all the rum. —
 Sit in the shade and watch all the work done. —

1.-4.
D
 Pay me my mon - ey down. _

5.
D
 mon - ey down. _

ON A SUNDAY AFTERNOON

Words by ANDREW B. STERLING
Music by HARRY VON TILZER

Moderately

The musical score is written for piano in 3/4 time. It consists of four systems of music, each with a treble and bass staff. The tempo is marked 'Moderately'. The key signature has one flat (Bb). The score includes lyrics and various musical notations such as chords, dynamics, and fingerings.

System 1: Treble staff starts with a G7 chord (5 1) and a *mf* dynamic. Bass staff has a 5 1 2 fingering. Chords: G7, C Eb dim, G7, C. Lyrics: On a Sun - day.

System 2: Chords: Eb dim, C, G7, C, Eb dim. Lyrics: af - ter - noon in the mer - ry month of

System 3: Chords: C, G7. Lyrics: June take a trip up the Hud - son or down the

System 4: Chord: C. Lyrics: bay, take a trol - ley to Co - ney or Rock - a - way on a

$E\flat$ dim C A7 Dm

Sun - day af - ter - noon, you can see the

G7

lov - ers spoon. They work hard on Mon - day, but

one day that's fun day is Sun - day af - ter -

1. C $E\flat$ dim G7 2. C

noon. On a noon.

ON TOP OF OLD SMOKY

Kentucky Mountain Folksong

Moderate Waltz

mf

1. On top of old

F

Smok y, all
2. pleas ure, a
3.,4. (See additional lyrics)

C

cov er'd with
flirt in's a
snow, grief,

G7

I a
lost my true
false heart ed
lov -
lov -

er, _____ for
er, _____ is
court - in' too
worse than a

1.-3.

C F C N.C.

slow. _____ A - court - in's a
thief. _____ For a thief, he will
She'll hug you and

4.

C

skies. _____

Additional Lyrics

3. For a thief, he will rob you,
And take what you have,
But a false-hearted lover
Sends you to your grave.
4. She'll hug you and kiss you,
And tell you more lies,
Than the ties on the railroad,
Or the stars in the skies.

PAPER DOLL

Words and Music by
JOHNNY S. BLACK

Slowly

System 1: **F** **F7** **D7** **Gm7** **G#dim** **Am** **D7#5**

System 2: **G7** **C7** **F** **F7** **D7** **G7**

System 3: **C7** **F** **Fm**

System 4: **C** **A7** **G7** **C7** **Dm7** **Ebdim** **C7**

mf

I'm goin' to buy a pa-per doll that I can call my own, a

doll that oth-er fel-lows can-not steal. And then the flir-ty, flir-ty guys with their

flir-ty, flir-ty eyes, will have to flirt with dol-lies that are real. When

F **D7** **G7** **C7** **F** **C7**

4 3 2 1 2

I come home at night she will be wait - ing, she'll

3 5

F **D7** **G7** **C7** **A7**

4

be the tru - est doll in all this world. I'd

Bb **Bdim** **F** **A7** **D7**

1 2 1 3 1

rath - er have a pa - per doll to call my own, than have a

2 5

G7 **Bbm6** **C7** **F** **Gb7** **F**

1 3 5 2

fick - le - mind - ed real live girl.

PEG O' MY HEART

Words by ALFRED BRYAN
Music by FRED FISHER

Moderate Fox Trot

The musical score is written for a piano and voice. It is in 4/4 time and features a moderate fox trot tempo. The piano part includes chords (C, C#dim, Dm, G7) and fingerings (4, 3, 2, 1, 2). The vocal melody is written in the treble clef and includes lyrics. The score is divided into four systems, each with a piano part and a vocal part. The lyrics are: "Peg o' my heart, I love you. We'll nev - er part. I love you, dear lit - tle girl, sweet lit - tle girl, sweet - er than the rose of Er - in, are your win - ning smiles en - dear - in'."

System 1: Piano part starts with a C chord (finger 4) and a C#dim chord (finger 2). The vocal melody begins with "Peg o' my heart,". The piano part has a Dm chord (finger 1) and a G7 chord (finger 2).

System 2: The piano part has a C chord (finger 3) and a D7 chord (finger 1). The vocal melody continues with "I love you. We'll nev - er part."

System 3: The piano part has a G7 chord (finger 2). The vocal melody continues with "I love you, dear lit - tle girl, sweet lit - tle girl,".

System 4: The piano part has a C chord (finger 4), a C#dim chord (finger 2), a Dm chord (finger 1), and a G7 chord (finger 2). The vocal melody continues with "sweet - er than the rose of Er - in, are your win - ning smiles en - dear - in'."

C D7

Peg o' my heart, your glanc - es with I - rish art.

G7

en - trance us. Come be my own,

1. C C#dim

come make your home in my heart.

Dm G7 2. C

heart.

POMP AND CIRCUMSTANCE

Words by ARTHUR BENSON
Music by EDWARD ELGAR

With dignity

The musical score is written in 4/4 time and consists of four systems of piano accompaniment. Each system includes a treble and bass staff joined by a brace. Chords are indicated by letters above the staff, and fingerings are indicated by numbers 1-5 below notes.

System 1: Treble staff starts with a whole note G4 (fingered 2) and a whole note E5 (fingered 1). Bass staff starts with a whole note C3 (fingered 1/2) and a whole note G2 (fingered 8). Chords: G7, C, G7/D, C/E.

System 2: Treble staff has a half note F4, a quarter note G4, and a quarter note A4. Bass staff has a half note C3, a quarter note G2, and a quarter note F2. Chords: F, C/G, Am, G, C, D/C.

System 3: Treble staff has a half note G4, a quarter note F#4, and a quarter note E5. Bass staff has a half note C3, a quarter note G2, and a quarter note F2. Chords: G/B, Em, Am, D7, G7.

System 4: Treble staff has a half note G4, a quarter note F#4, and a quarter note E5. Bass staff has a half note C3, a quarter note G2, and a quarter note F2. Chords: C, G7/D, C/E, F, C/G.

D7/F# G C D/C G/B

4

This system contains the first three measures of the piece. Measure 1 has a D7/F# chord in the treble and a D2-F#2 dyad in the bass. Measure 2 has a G chord in the treble and a G2-A2-B2 triplet in the bass. Measure 3 has a C chord in the treble and a C2-E2-G2 dyad in the bass. Measure 4 has a D/C chord in the treble and a D2-C2 dyad in the bass. Measure 5 has a G/B chord in the treble and a G2-B2 dyad in the bass. Measure 6 has a G/B chord in the treble and a G2-B2 dyad in the bass.

F/A G7 C F G/F

This system contains measures 4-6. Measure 4 has an F/A chord in the treble and an F2-A2 dyad in the bass. Measure 5 has a G7 chord in the treble and a G2-B2-A2-B2 dyad in the bass. Measure 6 has a C chord in the treble and a C2-E2-G2 dyad in the bass. Measure 7 has an F chord in the treble and an F2-A2 dyad in the bass. Measure 8 has a G/F chord in the treble and a G2-B2 dyad in the bass. Measure 9 has a G/F chord in the treble and a G2-B2 dyad in the bass.

C/E Am 1. Dm7 G7 C

This system contains measures 7-9. Measure 7 has a C/E chord in the treble and a C2-E2 dyad in the bass. Measure 8 has an Am chord in the treble and an A2-C2-B2 dyad in the bass. Measure 9 has a Dm7 chord in the treble and a D2-F2-C2-B2 dyad in the bass. Measure 10 has a G7 chord in the treble and a G2-B2-A2-B2 dyad in the bass. Measure 11 has a C chord in the treble and a C2-E2-G2 dyad in the bass. Measure 12 has a C chord in the treble and a C2-E2-G2 dyad in the bass.

2. Dm7 G7 C

This system contains measures 10-12. Measure 10 has a Dm7 chord in the treble and a D2-F2-C2-B2 dyad in the bass. Measure 11 has a G7 chord in the treble and a G2-B2-A2-B2 dyad in the bass. Measure 12 has a C chord in the treble and a C2-E2-G2 dyad in the bass.

POOR BUTTERFLY

Words by JOHN L. GOLDEN
Music by RAYMOND HUBBELL

Slowly

Em

D#dim7

G7

N.C.

G7

The musical score for 'Poor Butterfly' is written for piano and voice. The piano part is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, with fingerings indicated by numbers 1 through 5. The bass line is in the left hand, with fingerings 1 and 2. The voice part enters in the second measure with the lyrics 'Poor but - ter - fly,'. The melody is in the treble clef, with a key signature of one sharp (F#). The score includes a repeat sign and a fermata over the final note of the piano melody.

Cmaj7

— 'neath the blos - soms wait - ing. Poor but - ter -

E7#5

A7

fly, for she loved him so.

D7

G7

The musical score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "The moments pass into hours, the hours". The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The piano accompaniment features a steady eighth-note bass line. The voice melody includes some complex rhythms, such as a dotted quarter note followed by an eighth note, and a half note. There are also some ties and slurs in the voice part.

C Am D7

pass in - to years. And as she smiles through her tears,

G7 N.C.

she mur - murs low, "The moon and

G7 Cmaj7

I know that he is faith - ful,

E7#5

I'm sure he'll come to me bye and

A7 Dm7

bye. But if he don't come back,

Bb7 C

then I nev - er sigh or cry, I just must

Dm7 G7 1. C D#dim7

die." Poor but - ter - fly.

G7 N.C. 2. C

Poor but - ter - fly.

A PRETTY GIRL IS LIKE A MELODY

from the 1919 Stage Production ZIEGFELD FOLLIES

Words and Music by
IRVING BERLIN

Moderately slow

System 1: Chords: Gm, C7, F, C7. Lyrics: A pret - ty. Pedal: 1, 3.

System 2: Chords: G7, C7. Lyrics: girl is like a mel - o - dy. Pedal: 2, 1.

System 3: Chords: F, Fm, F. Lyrics: that haunts you night and. Pedal: 1.

System 4: Chords: Fmaj7, F6, F7. Lyrics: day. Just like the. Pedal: 5.

Bb **Bbm** **F**₂

strain of a haunt - ing re - frain, she'll

5 4 3

G7 **Gm**

start up - on a mar - a - thon and run a - round your

2 3

C9 **G7**

brain. You can't es - cape she's in your

2 1

C7 **F**

mem - o - ry. By morn - ing,

1

F7 **Bb** **D7** **Gm**

night and noon she will

E7 **A7** **D7**

leave you and then come back a -

Gm7 **Gm** **C7**

gain. A pret - ty girl is just like a pret - ty

1. **F** **C7** 2. **F** **Eb** **F(add9)**

tune. A pret - ty tune. *rit.*

PRETTY BABY

Words by GUS KAHN
Music by EGBERT VAN ALSTYNE and TONY JACKSON

Moderately (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Moderately' with a note value of two eighth notes equal to a quarter note. The piano part includes chord symbols (D7, G7, C, C6) and fingerings (1, 2, 3, 5). The vocal part includes lyrics and phrasing slurs.

System 1: The piano part starts with a D7 chord and a G7 chord. The vocal line begins with the lyrics 'Ev - 'ry -'. The piano part has a fingered note '1' in the bass line.

System 2: The piano part has a G7 chord. The vocal line continues with 'bod - y loves a ba - by, that's why I'm in love with you, pret - ty'. The piano part has fingerings '3 5 1 3 5' in the treble line.

System 3: The piano part has a C6 chord and a G7 chord. The vocal line continues with 'ba - by, pret - ty ba - by. And I'd like to be your sis - ter, broth - er,'. The piano part has fingerings '1 2' in the bass line.

System 4: The piano part has a C6 chord. The vocal line continues with 'dad and moth - er, too, pret - ty ba - by, pret - ty ba - by. Won't you'. The piano part has fingerings '1' in the bass line.

C7 F

1 3 1 3 1

come and let me rock you in my cra - dle of love___ and we'll

A7 D7 G7

cud - dle all the time. Oh, I want a lov - in' ba - by and it

D7 G7

might as well be you. Pret - ty ba - by of

1. C 2. C

mine. Ev - 'ry - mine.

PUT YOUR ARMS AROUND ME, HONEY

Words by JUNIE McCREE
Music by ALBERT VON TILZER

Moderately (♩ = $\overset{\frown}{\text{3}}$)

G

D7

G

mf

Put your arms a - round me, hon - ey,

hold me tight.

all your might. Oh, babe, won't you roll dem eyes,

eyes that I just i - dol - ize.

G

When they look at me my heart be - gins to float,

D7

then it starts a - rock - in' like a mo - tor boat.

G/B Em 4 5 A7 D7

Oh, oh, I nev - er knew an - y girl like

1. G D7 3 2. G

you. you.

THE RED RIVER VALLEY

Traditional American Cowboy Song

Slowly

F **5**
3 **C7** **F**

mf

C **N.C.** **F** **C7**

From this val - ley they say you are
long think time of my dear, I've been
think of this val - ley you're

F **3**
1

go - ing. I will miss your bright
wait - ing for those words that you
leav - ing and how lone - ly and

Gm7 **C7** **F**

eyes and sweet smile. For they say you are
nev - er would say. But at last all my
sad it will be; and think of the

Bb **Bdim**

tak - ing the sun - shine that has
fond - hopes have van - ished, for they
heart that you're break - in' and the

C7 **F** **Bb**

bright - ened our path - way a - while.
say you are go - ing a - way.
grief that you are caus - in' me.

F **N.C.** **F** **C7**

Come and sit by my side if you

F

love me. Do not hast - en to

C7

bid me a - dieu. Just re -

F **Bb**

mem - ber the Red Riv - er Val - ley,

Bdim **C7**

and the ho - bo that loved you so

1., 2. **F** **Bb** **F** **N.C.** 3. **F**

true. For a Won't you true.

ROCKIN' ROBIN

Words and Music by
J. THOMAS

Bright Rock Tempo

The musical score is written for piano and voice. It begins with a piano introduction in F major, marked 'Bright Rock Tempo'. The first system shows the piano accompaniment with a forte (f) dynamic. The second system introduces the vocal line with the lyrics 'He (1., D.S.) rocks in the tree-top, (2.) Ev-'ry lit - tle swal-low, all the day long, ev - 'ry chick-a - dee'. The third system continues the vocal line with the lyrics 'hop-pin' and a bop-pin' and a - sing-in' his song. All the lit - tle birds on ev - 'ry lit - tle bird in the tall oak tree. The wise old owl, the'. The piano accompaniment consists of a simple bass line and a treble line with chords and moving lines.

System 1: Piano introduction. Treble clef: F major triad, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C. Bass clef: F major triad, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C. Dynamics: *f*.

System 2: Vocal entry. Treble clef: F major triad, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C. Bass clef: F major triad, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C. Lyrics: He (1., D.S.) rocks in the tree-top, (2.) Ev-'ry lit - tle swal-low, all the day long, ev - 'ry chick-a - dee.

System 3: Continuation of vocal line. Treble clef: F major triad, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C. Bass clef: F major triad, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C, quarter notes F-A-C. Lyrics: hop-pin' and a bop-pin' and a - sing-in' his song. All the lit - tle birds on ev - 'ry lit - tle bird in the tall oak tree. The wise old owl, the.

Jay - bird Street,
big black crow

love to hear the ro - bin go
flap their wings sing-in,'

"Tweet, tweet, tweet."
"Go bird, go." } Rock-in'

Rob - in, ___

Rock - in'

Rob - in, ___

Bb7 **F**

Blow, Rock-in' Rob - in, 'cause we're

real - ly gon - na rock to - night. _

C7 **Bb7** To Coda

1. ___

2. ___

F **Bb7** **F**

B \flat 7 F B \flat

A pret - ty lit - tle ra - ven at the bird band - stand,

F B \flat

taught him how to do the bop and it was grand. They start-ed go - in' stead-y, and

C7 D.S. al Coda

bless my soul, he out - bopped the buz-zard and the o - ri - ole. He

CODA

F B \flat F

ROCK ISLAND LINE

Railroad Song

Fast

Bb

Eb7

F7

2 3

mf

5

The piano introduction consists of four measures. The first measure has a treble clef with a quarter note G4 (fingered 2) and a quarter note A4 (fingered 3), and a bass clef with a whole rest. The second measure has a treble clef with a quarter note Bb4, a quarter note C5, and a quarter note D5, and a bass clef with a half note G3. The third measure has a treble clef with a quarter note Bb4, a quarter note C5, and a quarter note D5, and a bass clef with a half note F3. The fourth measure has a treble clef with a quarter note Bb4, a quarter note C5, and a quarter note D5, and a bass clef with a half note G3.

Bb

I say the Rock Is - land Line is a

The vocal melody consists of two measures. The first measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note Bb4, and a bass clef with a half note G3. The second measure has a treble clef with a quarter note C5, a quarter note D5, and a quarter note E5, and a bass clef with a half note G3.

Eb7

Bb

might - y good road, I say the Rock Is - land Line

The vocal melody consists of two measures. The first measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note Bb4, and a bass clef with a half note G3. The second measure has a treble clef with a quarter note C5, a quarter note D5, and a quarter note E5, and a bass clef with a half note G3.

F7

is the road to ride. Oh, the

The vocal melody consists of two measures. The first measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note Bb4, and a bass clef with a half note G3. The second measure has a treble clef with a quarter note C5, a quarter note D5, and a quarter note E5, and a bass clef with a half note G3.

B \flat E \flat 7

Rock Is - land Line is a might - y good road,

B \flat E \flat F7

if you want to ride it, you will

B \flat E \flat F7 B \flat

go like you're a - fly - in'. Buy your tick - et at the

E \flat F7 B \flat

sta - tion on the Rock Is - land Line.

G7 C G7 C F
 wound - ed side which flowed be of sin the dou - ble
 tears for - ev - er flow. All for sin sin could not a -

C F Fm C G7 1.-3. C G7
 cure; save from wrath and make me pure. Not the
 tone; thou must save, and thou a - lone. Noth - ing

4. C F Dm7 C
 thee. *rit.*

Additional Verses

3. Nothing in my hand I bring,
 Simply to the cross I cling;
 Naked, come to Thee for dress;
 Helpless, look to Thee for grace.
 Foul, I to the fountain fly;
 Wash me, Savior, or I die.

4. While I draw this fleeting breath,
 When mine eyes shall close in death.
 When I soar to worlds unknown,
 See Thee on Thy judgment throne.
 Rock of Ages, cleft for me,
 Let me hide myself in Thee.

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

from SINBAD

Words by SAM M. LEWIS and JOE YOUNG

Music by JEAN SCHWARTZ

Moderately

G+
5
3
1

C

Em7

Dm7

G7

Rock - a - bye your ba - by with a Dix - ie mel - o - dy.

Dm7

G7

Dm7

G7

C

Am

D7

G7

When you croon, croon a tune from the heart of Dix - ie.

C

A7

Just hang my cra - dle, mam - my, mine, - right on that Mas - on Dix - on Line.

G

Am

D7

G7

And swing it from Vir - gin - ia to Ten - nes - see with all the love that's in - ya.

C Em7 Dm7 G7

Weep no more my la - dy, sing that song a - gain for me. And Old Black Joe_

E7 A7

just as though_ you had me on your knee. A mil - lion ba - by kiss - es

D7 G7 G7#5 C

I'll de - liv - er the min - ute that you sing the "Swan - ee Riv - er." Rock - a - bye your

Am D7 G7 1. C D7 G7 2. C

rock - a - bye ba - by with a Dix - ie mel - o - dy. dy!

ROSE ROOM

Words by HARRY WILLIAMS

Music by ART HICKMAN

Moderately (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

G/B Eb7/Bb A7

In
mf

1

sun - ny

Rose - land,

D7 G

where sum - mer breez - es are play - ing,

G7 C

where the hon - ey bees are "a - may -

C6 Cm

ing," there all the ros - es are

The musical score is written for piano in 4/4 time, key of D major. It consists of four systems of music. The first system has three measures: the first measure has a G/B chord and a melody starting on G4; the second measure has an Eb7/Bb chord and a melody on B4; the third measure has an A7 chord and a melody on D5. The second system has three measures: the first measure has a D7 chord and a melody starting on G4; the second measure has a G chord and a melody on B4; the third measure has a G chord and a melody on D5. The third system has three measures: the first measure has a G7 chord and a melody on G4; the second measure has a G7 chord and a melody on B4; the third measure has a C chord and a melody on D5. The fourth system has three measures: the first measure has a C6 chord and a melody on G4; the second measure has a Cm chord and a melody on B4; the third measure has a Cm chord and a melody on D5. The lyrics are: 'In sunny Rose - land, where sum - mer breez - es are play - ing, where the hon - ey bees are "a - may - ing," there all the ros - es are'.

G E7 A7

sway - ing, danc - ing

1 2 3

D7 Eb7 D7 G/B Eb7/Bb

— while the mead - ow - brook flows. The moon when

A7 D7 G

shin - ing is more than ev - er de - sign -

G7

ing, for 'tis ev - er then I am

C Cm

pin - ing, pin - ing

G E7 G/B Eb7/Bb

to be sweet - ly re - clin - ing, some - where in

A7 D7 1. G

Rose - land, be - side a beau - ti - ful rose.

G/B Eb7/Bb 2. G G6

In sun - ny rose.

SANTA LUCIA

By TEODORO COTTRAU

Moderately

Piano introduction in 3/4 time. The right hand starts with a treble clef and a key signature of one flat (B-flat). The left hand starts with a bass clef. The tempo is Moderately. The dynamics are marked *mf*. The introduction consists of four measures. The first measure has a treble clef and a key signature of one flat (B-flat). The second measure has a treble clef and a key signature of one flat (B-flat). The third measure has a treble clef and a key signature of one flat (B-flat). The fourth measure has a treble clef and a key signature of one flat (B-flat). The introduction ends with a double bar line.

4
With pedal

Piano accompaniment for the first vocal entry. The right hand has a treble clef and a key signature of one flat (B-flat). The left hand has a bass clef. The accompaniment consists of four measures, each with a whole note in the right hand and a half note in the left hand. The first measure has a treble clef and a key signature of one flat (B-flat). The second measure has a treble clef and a key signature of one flat (B-flat). The third measure has a treble clef and a key signature of one flat (B-flat). The fourth measure has a treble clef and a key signature of one flat (B-flat).

Vocal entry and piano accompaniment for the first vocal entry. The right hand has a treble clef and a key signature of one flat (B-flat). The left hand has a bass clef. The vocal line consists of four measures. The first measure has a treble clef and a key signature of one flat (B-flat). The second measure has a treble clef and a key signature of one flat (B-flat). The third measure has a treble clef and a key signature of one flat (B-flat). The fourth measure has a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of four measures. The first measure has a bass clef and a key signature of one flat (B-flat). The second measure has a bass clef and a key signature of one flat (B-flat). The third measure has a bass clef and a key signature of one flat (B-flat). The fourth measure has a bass clef and a key signature of one flat (B-flat).

Sul ma - re luc - ci - ca L'a - stro d'ar - gen - to,
Now 'neath the sil - ver moon, o - cean is glow - ing,

Vocal entry and piano accompaniment for the second vocal entry. The right hand has a treble clef and a key signature of one flat (B-flat). The left hand has a bass clef. The vocal line consists of four measures. The first measure has a treble clef and a key signature of one flat (B-flat). The second measure has a treble clef and a key signature of one flat (B-flat). The third measure has a treble clef and a key signature of one flat (B-flat). The fourth measure has a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of four measures. The first measure has a bass clef and a key signature of one flat (B-flat). The second measure has a bass clef and a key signature of one flat (B-flat). The third measure has a bass clef and a key signature of one flat (B-flat). The fourth measure has a bass clef and a key signature of one flat (B-flat).

Pla - ci - da è l'on - da, Pro - spe - ro è il ven - to;
o'er the calm bil - low, soft winds are blow - ing,

G7 **C**

Sul ma - re luc - ci - ca L'a - stro d'ar - gen - to,
Here balm - y zeph-yrs blow, pure joys in - vite us,

G7 **C**

Pla - ci - da è l'on - da, Pro - spe - ro è il ven - tò;
and as we gen - tly row, all things de - light us,

Dm **C**

Ve - ni - te al - l'a - gi - le Bar - chet - ta mi - a
Hark how the sail-or's cry joy - ous - ly ech - oes nigh,

G7

San - ta Lu - ci - a! San - ta Lu -
San - ta Lu - ci - a, San - ta Lu -

C **Dm**

ci - a!
ci - a!

Ve - ni - te al
Home of fair

l'a - gi - le
po - e - sy,

3 2 5

C

Bar - chet - ta
realm of pure

mi - a
har - mo - ny,

San - ta Lu -
San - ta Lu -

4 2

G7 **C**

ci - a!
ci - a,

San - ta Lu -
San - ta Lu -

ci - a!
ci - a!

4

F **C** **G7** **C**

rit.

4

SAILORS HORNPIPE

Sea Chantey

Lively

C

First system of musical notation for 'Sailors Hornpipe'. The key signature is C major (one sharp, F#), and the time signature is 4/4. The tempo is marked 'Lively'. The first measure is marked *mf* (mezzo-forte). The system consists of two staves: a treble staff and a bass staff. The treble staff begins with a five-measure rest, followed by a series of eighth and quarter notes. The bass staff begins with a four-measure rest, followed by a series of eighth and quarter notes. The system is divided into two measures by a bar line. The first measure contains the first five measures of the piece, and the second measure contains the next five measures. The system ends with a double bar line.

G7

Second system of musical notation for 'Sailors Hornpipe'. The system consists of two staves: a treble staff and a bass staff. The treble staff begins with a four-measure rest, followed by a series of eighth and quarter notes. The bass staff begins with a four-measure rest, followed by a series of eighth and quarter notes. The system is divided into two measures by a bar line. The first measure contains the next five measures of the piece, and the second measure contains the next five measures. The system ends with a double bar line.

C

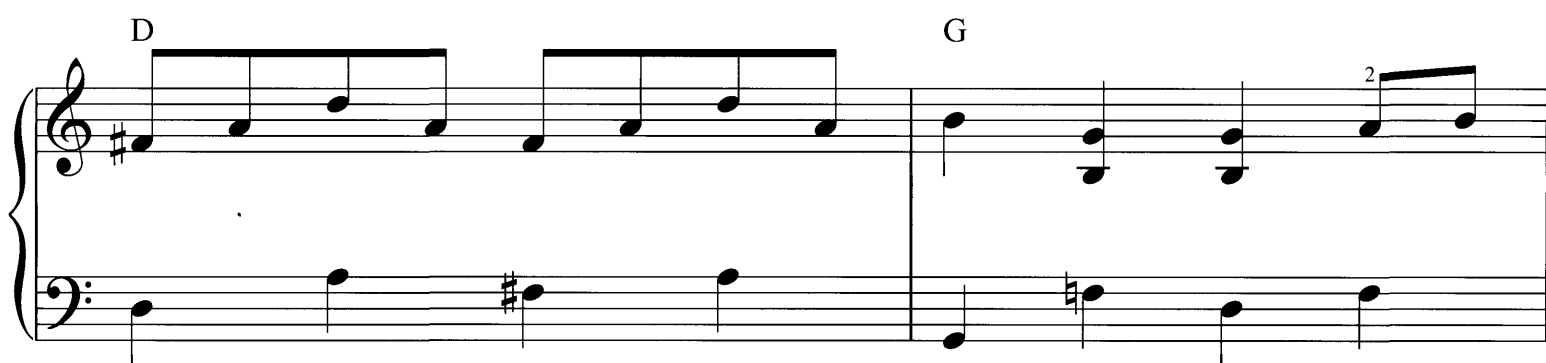
F

Third system of musical notation for 'Sailors Hornpipe'. The system consists of two staves: a treble staff and a bass staff. The treble staff begins with a four-measure rest, followed by a series of eighth and quarter notes. The bass staff begins with a four-measure rest, followed by a series of eighth and quarter notes. The system is divided into two measures by a bar line. The first measure contains the next five measures of the piece, and the second measure contains the next five measures. The system ends with a double bar line.

G

C

Fourth system of musical notation for 'Sailors Hornpipe'. The system consists of two staves: a treble staff and a bass staff. The treble staff begins with a four-measure rest, followed by a series of eighth and quarter notes. The bass staff begins with a four-measure rest, followed by a series of eighth and quarter notes. The system is divided into two measures by a bar line. The first measure contains the next five measures of the piece, and the second measure contains the next five measures. The system ends with a double bar line.



SAINT JAMES INFIRMARY

Words and Music by
JOE PRIMROSE

Mournfully (♩ = $\frac{3}{4}$)

f

Dm A7/E Dm/F B♭7 Dm/A A7

Dm A7 5 Dm A7

I went down to the St. James — In -

Dm Gm A7 2 Dm Gm Dm 5

firm - 'ry to see my ba - by there. She was

A7/E Dm/F B♭7

ly - in' on a long white ta - ble, so —

The musical score is written for piano and voice. It features a key signature of one flat (B-flat) and a common time signature. The melody is primarily in the treble clef, with a bass line in the bass clef. The score is divided into three measures. The first measure contains the lyrics 'sweet, so cool so' and is marked with a Dm chord. The second measure contains the lyrics 'fair. Went' and is marked with an A7 chord. The third measure contains the lyrics 'Blues.' and is marked with a Dm chord. Above the first measure, there is a bracket indicating a first ending (1.-7.) and a second ending (8.). The first ending is marked with a Dm chord, and the second ending is marked with a Dm chord. The score ends with a double bar line.

Additional lyrics

2. Went up to see the doctor.
"She's very low," he said.
Went back to see my baby;
Great God! She was lyin' there dead.
3. I went down to old Joe's bar-room
On the corner by the square.
They were servin' the drinks as usual,
And the usual crowd was there.
4. On my left stood Joe McKennedy,
His eyes blood-shot red.
He turned to the crowd around him,
These are the words he said:
5. Let her go, God bless her,
Wherever she may be.
She may search this wide world over,
She'll never find a man like me.
6. Oh, when I die please bury me
In my high-top Stetson hat.
Put a gold piece on my watch chain
So they'll know I died standin' pat.
7. Get six gamblers to carry my coffin,
Six chorus girls to sing my song.
Put a jazz band on my tail-gate
To raise hell as we go along.
8. Now that's the end of my story;
Let's have another round of booze.
And if anyone should ask you, just tell them
I've got the St. James Infirmary Blues.

SCARBOROUGH FAIR

Traditional English

Gently

Em

1

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Gently' and the dynamic is 'mf'. The piano part features a steady eighth-note accompaniment in the left hand. The vocal line begins with a whole rest for two measures, followed by a half note on G4 and a quarter note on A4. The lyrics 'Are you', 'Tell her to', and 'Tell her to' are aligned with the notes. A fermata is placed over the final 'to'.

mf

Are you
Tell her to
Tell her to

5

D

Em

The second system continues the melody. The vocal line has three measures: 'go - ing to', 'Scar - bor - ough', and 'Fair?'. The piano accompaniment remains consistent. The lyrics 'make me a', 'cam - brie', and 'shirt.' are in the second measure, and 'wash it in', 'yon - der dry', and 'well.' are in the third measure. A bracket groups the last three words of the third measure.

go - ing to
make me a
wash it in

Scar - bor - ough
cam - brie
yon - der dry

Fair?
shirt.
well.

G

Em

A

The third system continues the melody. The vocal line has three measures: 'Pars - ley', 'sage, rose -', and 'ma - ry and'. The piano accompaniment remains consistent. The lyrics are aligned with the notes.

Pars - ley
sage, rose -
ma - ry and

Em C G

thyme. { Re - mem - ber me to
With - out an - y seam or
Where wa - ter ne'er spring, not

D Em

one who lives there, — } for once she
fine nee - dle - work, — }
drop of rain fell, — }

A D 1., 2. Em

was a true love of mine.

3. Em

mine.

SCHOOL DAYS

(When We Were a Couple of Kids)

Words by WILL D. COBB
Music by GUS EDWARDS

Lilting waltz tempo

2 **G7** **C7** **F** 2 3

mf

C7 **F**

School days,

F/A 4

school days, dear old

A^bdim **Gm7** **C7**

gold en rule days;

2

read - in' and 'rit - in' and 'rith - me -

F
2

tic, taught to the tune of the

3 2

1 2

hick - 'ry stick. You were my

D7 **G7**

queen in cal - i - co,

5

C7 **F**

1 2

I was your bash - ful bare - foot

F7 **Bb** **Bdim**

1 2 3 1

beau. And you wrote on my slate, "I

F/C **A** **Dm** **G7**

love you, Joe," when we were a

C7 **F**

4

cou - ple of kids.

SHE WORE A YELLOW RIBBON

Words and Music by
GEORGE A. NORTON

Brightly

4 D G/D D G/D D A7

mf

With pedal

D D

'Round her neck she

wore a yel - low rib - bon; she wore it in the

4 E A7

spring - time and in the month of May. And

D
4

if you asked her why the heck she

G/D **D** **G/D**

wore it, she says, "It's for my lov - er who is

D/A **A7** **D** **G**

far, far a - way." Far a - way,

D

far a - way. She

G/D D A7
 wore it for her lov - er far a - way.

D
 'Round her neck she

G/D
 wore a yel - low rib - bon; she wore it for her

D G/D D/A A7 D
 lov - er who is far, far a - way.

SHE'LL BE COMIN' 'ROUND THE MOUNTAIN

Traditional

Brightly

G

mf

1. She'll be com - in' 'round the moun - tain when she
 2. She'll be driv - in' six white hors - es when she
 3.,4. (See additional lyrics)

Am

comes, comes, she'll be com - in' 'round the
 comes, she'll be driv - in' six white

Bm C A7 D7

moun - tain when she comes, She'll be
 hors - es when she comes, She'll be

com - in' 'round the
driv - in' six white

moun - tain, She'll be
hors - es, She'll be

com - in' 'round the
driv - in' six white

moun - tain, She'll be
hors - es, She'll be

com - in' 'round the
driv - in' six white

moun - tain when she
hors - es when she

comes.
comes.

Additional Lyrics

3. Oh, we'll all go to meet her when she comes,
Oh, we'll all go to meet her when she comes,
Oh, we'll all go to meet her,
Oh, we'll all go to meet her,
Oh, we'll all go to meet her when she comes.

4. We'll be singin' "Hallelujah" when she comes,
We'll be singin' "Hallelujah" when she comes,
We'll be singin' "Hallelujah,"
We'll be singin' "Hallelujah,"
We'll be singin' "Hallelujah" when she comes.

SHENANDOAH

American Folksong

Moderately

mp

G Em D G C/G G D G Em

Oh, Shen-an - doah, — I long to
Shen-an - doah, — I love your
Shen-an - doah, — I'm bound to

G Em C Am G Bm

hear you, — } a - way — you roll - ing riv - er. { Oh,
daugh - ter, — } For,
leave you, — } Oh,

Em Em/D C G/B Em C

Shen - an - doah, — I long to hear you, — }
her I'd cross — your roam - ing wa - ter, — } a - way, — I'm bound a -
Shen - an - doah, — I'll not de - ceive you, — }

G/B C G/D Em D 1., 2. 3.
G C/G G D G C/G G

way, 'cross the wide — Mis - sou - ri. { Oh,
Oh, ri.

SIDEWALKS OF NEW YORK

Words and Music by CHARLES B. LAWLOR
and JAMES W. BLAKE

Moderately

The musical score is written in 3/4 time and consists of four systems of piano accompaniment and vocal lines. The key signature has one flat (Bb).

System 1: The piano part begins with a **G7** chord (5) in the right hand and a **C7** chord (2) in the left hand. The tempo is marked **Moderately** and the dynamic is **mf**. The vocal line starts with a whole note chord in the right hand and a whole note chord in the left hand.

System 2: The piano part continues with a **C** chord in the right hand and a **F** chord (5) in the left hand. The vocal line has the lyrics "East" and "side,".

System 3: The piano part continues with a **C7** chord (4) in the right hand and a **F7** chord in the left hand. The vocal line has the lyrics "West" and "side,".

System 4: The piano part continues with a **Bb** chord (5 2) in the right hand and a **Bb** chord in the left hand. The vocal line has the lyrics "all" and "a -".

System 5: The piano part continues with a **C7** chord in the right hand and a **F** chord in the left hand. The vocal line has the lyrics "round" and "the".

System 6: The piano part continues with a **F** chord in the right hand and a **F7** chord in the left hand. The vocal line has the lyrics "town," and "the".

Bb **Bdim** **F/C** ²

tots sang "Ring a - Ros - ie,"

D7 **G7** ⁵₁

"Lon - don Bridge is fall - ing

C7 ⁵ **F** ³

down." Boys and

C7 **F** **F7**

girls to - geth - er,

B \flat ⁴ **F**

me and Ma - mie O' - Rorke _____

5

F7 **B \flat** ⁴ ₂ **Bdim**

tripped the light fan - _____

F/C ² **D7** **G7**

tas - tic on the side - walks _____

4

C7 **F**

of New York. _____

1 2

SHINE ON, HARVEST MOON

Words by JACK NORWORTH
Music by NORA BAYES
and JACK NORWORTH

Moderately, with a lilt ($\text{♪} = \text{♪} = \text{♪} \text{ } \overset{\frown}{3} \text{ } \overset{\frown}{3} \text{ } \overset{\frown}{3}$)

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system has a treble and bass staff. The treble staff starts with a C7 chord (3 1) and a melody. The bass staff has a melody. The second system has a treble and bass staff. The treble staff has a melody with lyrics 'Shine on, shine on, har - vest'. The bass staff has a melody. The third system has a treble and bass staff. The treble staff has a melody with lyrics 'moon up in the sky. I ain't'. The bass staff has a melody. Chords are indicated above the staff: C7, F, Bb7, F, D7, G7, and C7. Fingerings are indicated by numbers 1, 2, 3, 4, 5. The tempo is 'Moderately, with a lilt' and the dynamic is 'mf'.

System 1: Treble staff: C7 (3 1), melody. Bass staff: melody. Dynamic: *mf*.

System 2: Treble staff: F, D7 (5), melody. Bass staff: melody. Lyrics: Shine on, shine on, har - vest.

System 3: Treble staff: G7 (1 2 1), melody. Bass staff: melody. Lyrics: moon up in the sky. I ain't.

had no lov - in' since Jan - u - ar - y, Feb - ru - ar - y,

F **Gm7**

1 2 1

3 5

June or Ju - ly. — Snow time ain't no time to

G#dim Gm7 F **D7**

5 3 2

1 2 3 1

stay — out-doors and spoon. So shine on,

G **C7**

2 1

(9)

shine on, har - vest moon, for me and my gal.

F **Bb7** **F**

3 1 2

2

SINNER MAN

Traditional

Moderately

Chords: Dm, C, Dm, Dm

5

mf

Oh, sin - ner man,

1/3, 2/4

Chords: C

3, 1, 3, 2

where you gon - na run to? Oh, sin - ner man, where you gon - na

Chords: Dm

2, 3

run to? Oh, sin - ner man, where you gon - na run to

Chords: C, Dm

1. Dm, 2. Dm

all on that day? day?

THE SKATERS

(Waltz)

By EMIL WALDTEUFEL

Waltz

C

G7

First system of musical notation. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. The piece is in C major. The first measure has a treble clef note (C4) with a finger number '2' above it and a bass clef chord (C2-E2-G2) with a finger number '5' below it. The second measure has a treble clef note (C4) with a finger number '4' above it and a bass clef chord (C2-E2-G2) with a finger number '3' below it. The third measure has a treble clef note (C4) with a finger number '5' above it and a bass clef chord (C2-E2-G2) with a finger number '1' below it. The fourth measure has a treble clef note (C4) with a finger number '1' above it and a bass clef chord (C2-E2-G2) with a finger number '3' below it. The dynamic marking *mf* is present in the first measure.

Cmaj7

Second system of musical notation. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. The piece is in C major. The first measure has a treble clef chord (C4-E4-G4) and a bass clef chord (C2-E2-G2). The second measure has a treble clef note (C4) and a bass clef chord (C2-E2-G2). The third measure has a treble clef chord (C4-E4-G4) and a bass clef chord (C2-E2-G2). The fourth measure has a treble clef chord (C4-E4-G4) and a bass clef chord (C2-E2-G2).

Am

Dm

Third system of musical notation. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. The piece is in C major. The first measure has a treble clef chord (A3-C4-E4) and a bass clef chord (C2-E2-G2). The second measure has a treble clef note (A3) and a bass clef chord (C2-E2-G2). The third measure has a treble clef note (A3) with a finger number '5' above it and a bass clef chord (C2-E2-G2). The fourth measure has a treble clef chord (A3-C4-E4) and a bass clef chord (C2-E2-G2).

G7

To Coda

Fourth system of musical notation. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. The piece is in C major. The first measure has a treble clef note (C4) and a bass clef chord (C2-E2-G2). The second measure has a treble clef chord (C4-E4-G4) and a bass clef chord (C2-E2-G2). The third measure has a treble clef chord (C4-E4-G4) and a bass clef chord (C2-E2-G2). The fourth measure has a treble clef chord (C4-E4-G4) and a bass clef chord (C2-E2-G2).

First system of musical notation. Treble clef. Chord C is indicated above the first measure. The melody starts with a half note C, followed by a quarter note D, and then a quarter note E. A slur covers the first two measures. The bass line consists of a half note C, followed by a quarter rest, and then a quarter note F. A repeat sign is present after the first measure.

Second system of musical notation. Treble clef. Chord G7 is indicated above the first measure. The melody starts with a half note G, followed by a quarter note A, and then a quarter note B. The bass line consists of a half note G, followed by a quarter note A, and then a quarter note B. A repeat sign is present after the first measure.

Third system of musical notation. Treble clef. Chord C is indicated above the first measure. The melody starts with a half note C, followed by a quarter note D, and then a quarter note E. The bass line consists of a half note C, followed by a quarter note D, and then a quarter note E. A repeat sign is present after the first measure.

Fourth system of musical notation. Treble clef. The melody starts with a half note C, followed by a quarter note D, and then a quarter note E. A first ending bracket labeled "1." is placed over the last two measures of the system. The bass line consists of a half note C, followed by a quarter note D, and then a quarter note E. A repeat sign is present after the first measure.

Em B7

This system contains the first four measures of the piece. Measures 1 and 2 are in the key of E minor (Em), featuring a treble staff with eighth-note chords and a bass staff with a steady eighth-note accompaniment. Measures 3 and 4 are in the key of B7, with the treble staff moving to a more active eighth-note melody while the bass staff continues its accompaniment.

Em G7 2. C7

This system contains measures 5 through 8. Measures 5 and 6 are in E minor (Em), with a repeat sign at the end of measure 6. Measures 7 and 8 are the second ending, marked '2. C7', in the key of C major. The treble staff continues with eighth-note patterns, and the bass staff features a half-note accompaniment.

F Fm C G7

This system contains measures 9 through 12. Measures 9 and 10 are in F major (F), measures 11 and 12 are in F minor (Fm), then C major (C), and finally G7. The treble staff has a consistent eighth-note melody, while the bass staff provides a half-note accompaniment.

C D.C. al Coda

This system contains the final two measures of the main section, measures 13 and 14, both in C major (C). Measure 14 is marked 'D.C. al Coda' and ends with a double bar line. The treble staff has a half-note melody, and the bass staff has a half-note accompaniment.

CODA C

This system contains the Coda section, measures 15 and 16, both in C major (C). Measure 15 is marked 'CODA' and features a C-clef on the treble staff. The section concludes with a double bar line. The treble staff has a half-note melody, and the bass staff has a half-note accompaniment.

SMILES

Words by J. WILL CALLAHAN
Music by LEE S. ROBERTS

Moderately

C

C#dim

G/D

E7

Am7

D7

G

D7

G

B7

There are smiles that steal a - way the

Em **A7**

tear - drops as the sun - beams

D7

steal a - way the dew. There are

G7

smiles that have a ten - der mean - ing

C

that the eyes of love a - lone may

C6

C#dim

see. And the smiles that

G/D

E7

fill my heart with sun - shine are the

Am7

D7

G

smiles that you give to me.

SOMEBODY STOLE MY GAL

Words and Music by
LEO WOOD

Brightly

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a piano accompaniment (left hand) and a vocal melody (right hand). The piano part includes chord symbols (C7, C+, F, F, Abdim, C7, C+, F, D7, G) and dynamic markings (mf). The vocal part includes lyrics and fingerings (4, 5, 1).

System 1: The piano part starts with a C7 chord and a 5th finger fingering. The vocal part begins with a 4th finger fingering. The tempo/mood is marked "Brightly".

System 2: The piano part features an F chord, an Abdim chord, and a C7 chord. The vocal part has the lyrics "Some - bod - y stole my gal,". The piano part includes a 4th finger fingering.

System 3: The piano part features a C+ chord and an F chord. The vocal part has the lyrics "some - bod - y stole my pal.". The piano part includes a 4th finger fingering.

System 4: The piano part features a D7 chord and a G chord. The vocal part has the lyrics "Some - bod - y came and took her a - way.". The piano part includes a 4th finger fingering.

G7

C7

She did - n't e - ven say she was leav - in'.

F

Abdim

C7

The kiss - es I loved

so

C+

A7

C7

he's get - ting now I know. And

F

F7

gee, I know that she would come to

B \flat Gdim

me if she could see her

5 3 2 1

F G7

bro - ken - heart - ed lone - some pal.

1 2 1 2 1

C7 C+

Some - bod - y stole my gal.

1. F

2. F

gal.

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

African-American Spiritual

Slowly

mp

E \flat 7 Gm D7 Gm Gm

Some - times I feel like a
Some - times I feel like I'm

E \flat Gm

moth - er - less child,
al - most__ gone,
some - times I feel like a
some - times I feel like I'm
moth - er - less child,
al - most__ gone,

E \flat Gm

some - times I feel like a
some - times I feel like I'm
moth - er - less child
al - most__ gone
a long way from__
up in the__

Cm/G Gm E \flat 7 Gm D7

home, a long way from__
heav'n - ly land, way up in the heav'n - ly
home.
land.

1. **Gm** 2. **Gm**

ST. LOUIS BLUES

from BIRTH OF THE BLUES

Words and Music by
W.C. HANDY

Moderate Blues Tempo (♩ played as $\begin{array}{c} \text{3} \\ \text{♩} \end{array}$)

G7 **D** **5**

f

G7 **C** **2** **1** **G** **2**

1. I hate to see —
2. 'Been to de Gyp - sy
3. (See additional lyrics)

de ev - nin' sun go down;
to get ma for - tune tole;

G7 **C**

'hate to see —
to de Gyp - sy,

de ev' - nin' sun go
done got ma for - tune

G **2** **1** **D7** **3**

down.
tole.

'Cause my ba - by, —
'Cause I'm most wile —

4

D7#5 **G**

he done lef' dis town.
'bout me Jel - ly Roll.

G7 **C** **G** *8va* ²

Feel-in' to - mor - row
Gyp - sy done tole - me,

lak ____ Ah feel to - day;
"Don't_ you wear no black."

G7 **C**

feel to - mor - row ____
Yes, she done tole me,

lak ____ Ah feel to -
"Don't_ you wear no

G *8va* ² ¹

day.
black."

D7 **D7#5** **G**

I'll pack my trunk _
Go to St. Lou - is

make me get a - way.
you can win him back.

Gm

St. Lou - is
Help me to

wom - an
Cai - ro,

Cm **Cdim7** **D7**

wid her dia - mon' / rings
make St. Louis by ma - self;
pulls dat
git to

Gm

man 'roun' _
Cai - ro, _

by her a - pron
find my ole friend

strings.
Jeff.

'Twaint for
Gwine to

 pow - der —
pin ma

 an' for store — bought
self close to — his

 Cm7 Cdim7

hair
side.

 de
If Ah

 man I love —
flag his train —

 D7

would not gone no — where. —
I sho' can ride. — Got me
I —

 Gm A7/E D7

St. Lou - is Blues jes as
love dat — man lak a blue as — Ah — can
school boy — loves — his be.
pie;

 G G6 G G6 G G6 G G6 G

 4
2

Dat _
lak a

man got a heart lak a
Ken - tuck - y Col' - nel _

rock cast _ in the _
loves his _ mint an' _

C

sea.
rye.

or _
I'll _

else he _ would - n't have
love ma _ ba - by _

G G/D

gone so _ far _ from _
til the _ day _ Ah _

me.
die.

(Spoken:) Dog-gone it!

D7 4 1.,2. G 5

Jack.

rit.

G G7

SONG OF THE ISLANDS

Words and Music by
CHARLES E. KING

Slowly *mf*

3 4

C7 5 3 4 1

F 5 1

Ha -

F F#dim C7

wai - i isles of beau - ty, _____ where skies are

G 2 1 C7 3 1 F 4 1 D

blue and love is true, _____ where balm - y airs and gold - en

G7 C7

moon - light _____ ca - ress the wav - ing palms of Ho - nu -

The musical score is written for piano in 4/4 time, key of B-flat major. It consists of four systems of music. The first system is an instrumental introduction marked 'Slowly' and 'mf', featuring a treble and bass staff with chords and a melodic line. The second system begins the vocal melody with the lyrics 'wai - i isles of beau - ty, _____ where skies are'. The third system continues the melody with 'blue and love is true, _____ where balm - y airs and gold - en'. The fourth system concludes with 'moon - light _____ ca - ress the wav - ing palms of Ho - nu -'. Chord symbols (F, C7, F#, G, D, G7) are placed above the staff to indicate harmonic structure. Fingerings (1-5) and articulation marks (accents, slurs) are provided for both piano and vocal parts.

F F#dim C7

lu - lu. Your val - leys with the rain - bows, — your moun - tains

G C7 F

green, the a - zure sea. — Your fra - grant

D G7

flow'rs, en - chant - ing mu - sic — u - nite and

C7 F

sing “a - lo - ha oe” to me. —

THE STAR SPANGLED BANNER

Words by FRANCIS SCOTT KEY
Music by JOHN STAFFORD SMITH

Spiritedly

The musical score is written in 3/4 time and consists of four systems of music. Each system includes a piano accompaniment in the left hand and a vocal melody in the right hand. The tempo is marked 'Spiritedly'. The key signature has one sharp (F#), indicating D major or B minor. The score includes various musical notations such as chords (N.C., C, G/B, Am, E/G#, D7, G), dynamics (mf), and articulation (accents, slurs). The lyrics are written below the vocal line, with some words split across lines. Fingerings are indicated by numbers 1-5. The score is divided into measures by vertical bar lines, with repeat signs at the beginning of the second and fourth systems.

System 1: N.C. 3, C 1, G/B 2, Am, E/G# 5, Am 1, D7. Lyrics: 1. Oh, — say, can you see, by the dawn's ear - ly; 2. shore dim - ly seen thro' the mists of the; 3., 4. (See additional lyrics)

System 2: G 1, C, G 3, C 3. Lyrics: light, deep, What so proud - ly we hailed at the twi - light's last; Where the foe's haugh - ty host in dread si - lence re -

System 3: G/B 2, Am, E/G# 5. Lyrics: gleam - ing, Whose broad stripes and which bright the stars breeze through the; pos - es, What broad is that which the o'er the

System 4: Am 1, D7, G 1, C, G 3. Lyrics: per - il - ous fight, O'er the ram - parts we watched were so; tow - er - ing steep, As it fit - ful - ly blows, half con -

F **A7/E** **Dm** **C/G** **G** **N.C.**
 1 3 5 1

star - span - gled
 ban - ner; Oh,

ban - ner ____ yet ____
 long may ____ it ____

wave ____ O'er the
 wave ____ O'er the

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the melody staff. Fingerings are shown with numbers 1-5. The lyrics are written below the melody staff.

System 1:

- Measure 1: Chord C. Melody: C4 (quarter), E4 (quarter), G4 (quarter). Bass: C3 (half). Lyrics: land of the
- Measure 2: Chord C7. Melody: A4 (quarter), B4 (quarter), C5 (quarter). Bass: C3 (half). Lyrics: free, free,
- Measure 3: Chord F/A. Melody: D5 (quarter), E5 (quarter), F5 (quarter). Bass: F2 (half). Lyrics: and the
- Measure 4: Chord Fm/Ab. Melody: G5 (quarter), A5 (quarter), Bb5 (quarter). Bass: Ab2 (half). Lyrics: and the

System 2:

- Measure 5: Chord C/G. Melody: C5 (quarter), B4 (quarter), A4 (quarter). Bass: C3 (half). Lyrics: home of the
- Measure 6: Chord G7. Melody: G4 (quarter), F4 (quarter), E4 (quarter). Bass: G2 (half). Lyrics: home of the
- Measure 7: Chord C. Melody: D5 (quarter), E5 (quarter), F5 (quarter). Bass: C3 (half). Lyrics: brave!
- Measure 8: Chord C. Melody: G5 (quarter), A5 (quarter), B5 (quarter). Bass: C3 (half). Lyrics: brave.

Additional Lyrics

3. And where is the band who so vauntingly swore,
That the havoc of war and the battle's confusion
A home and a country they'd leave us no more?
Their blood has wash'd out their foul footstep's pollution.
No refuge could save the hireling and slave
From the terror of flight, or the gloom of the grave:
And the star-spangled banner in triumph doth wave
O'er the land of the free, and the home of the brave!
4. Oh, thus be it ever, when freemen shall stand
Between their loved homes and the war's desolation;
Blest with victory and peace, may the heaven-rescued land
Praise the power that hath made and preserved us a nation!
Then conquer we must, when our cause it is just,
And this be our motto: "In God is our trust!"
And the star-spangled banner in triumph shall wave,
O'er the land of the free, and the home of the brave!

SWEET BETSY FROM PIKE

American Folksong

Moderately fast Waltz

N.C. 1

p 1. Oh,

D **A/D** **D**

don't you re - mem - ber sweet Bet - sy from
eve - ning quite ear - ly they camped on the

5.-8. (See additional lyrics)

E7sus/D **A7/D**

2 3

Pike, who crossed the big moun - tains with her lov - er
Platte, 'Twas near by the road on a green shad - y

Bm/D **F#m/D**

Ike; with two yoke of cat - tle, a
flat, where Bet - sy, sore foot - ed, lay

Em/D **D**

large down yel - low dog, a tall Shang - hai
to re - pose with won - der Ike

A/D **D** **Chorus**
1

roost - er, and that one spot - ted hog, }
gazed on that Pike Coun - ty rose, }
say - ing good - bye, Pike

A/D **D**

Coun - ty, fare - well for a - while. We'll - come back a -

A/D **D** 1. 2. **D**

gain when we've panned out our pile. 2. One pile.

F C7 F C7
mf 3. Their

F C7 F Dm
 wag - on broke down with a ter - ri - ble crash, and

F G7 C C7
 out on the prai - rie rolled all kinds of trash, a

Dm Am Gm
 few lit - tle ba - by clothes done up with

Am Dm Gm7

care, 'twas — rath - er sus - pi - cious, but

C7 F Dm Gm7

Chorus

all on the square. Say - ing good - bye, Pike Coun - ty, fare -

C7 F Dm

well for a - while. We'll — come back a -

Gm7 C7 F N.C.

gain when we've panned out our pile. *mp*

F

4. The Shang - hai ran

C/F **F**

off, and their cat - tle all died; that

G7sus/F **C7/F**

morn - ing the last piece of ba - con was

Dm/F **Am/F**

fried; poor Ike was dis - cour - aged and

Gm/F **F** **C/F**

Bet - sy got mad, the dog drooped his tail and looked

F

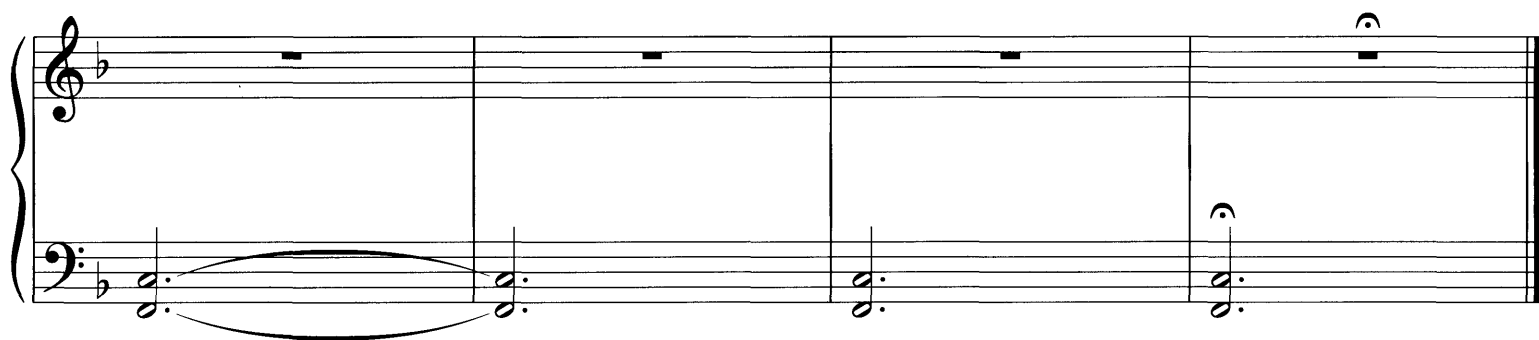
won - drous - ly sad. Say - ing good - bye, Pike

C7/F **F**

Coun - ty, fare - well for a - while. We'll come back a -

C7/F **F** (For additional lyrics, repeat from beginning)

gain when we've panned out our pile.



Additional Lyrics

5. They soon reached the desert where Betsy gave out,
And down in the sand she lay rolling about;
While Ike, half distracted, looked on with surprise,
Saying, "Betsy, get up, you'll get sand in your eyes."
To Chorus
6. Sweet Betsy got up in a great deal of pain,
Declared she'd go back to Pike County again;
But Ike gave a sigh, and they fondly embraced,
And they traveled along with his arm 'round her waist.
To Chorus
7. They suddenly stopped on a very high hill,
With wonder they looked down upon old Placerville;
Ike sighed when he said, and he cast his eyes down,
"Sweet Betsy, my darling, we've got to Hangtown."
To Chorus
8. Long Ike and sweet Betsy attended a dance;
Ike wore a pair of his Pike County pants;
Sweet Betsy was dressed up in ribbons and rings;
Says Ike, "You're an angel, but where are your wings?"
To Chorus

STARS AND STRIPES FOREVER

By JOHN PHILIP SOUSA

Steady March

N.C.

Steady March
N.C.

ff

mf

1 2 1 2 3 4 5

The musical score for 'The Rose Tree' is presented in a two-staff format. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, each with a chord symbol above it: C, E/B, Am, and E. The melody begins with a triplet of eighth notes (G4, A4, Bb4) in the first measure, followed by a quarter note (C5), a half note (Bb4), and a quarter note (A4). In the second measure, it starts with a quarter note (G4), followed by a quarter note (A4), a quarter note (Bb4), and a quarter note (C5). The third measure features a descending eighth-note scale (Bb4, A4, G4, F4, E4) marked with a slur and fingerings 5, 4, 3, 2, 1. The fourth measure begins with a half note (D4), followed by a quarter note (C4), and ends with a quarter rest. The accompaniment in the bass staff consists of a simple harmonic pattern: a half note (G3) in the first measure, a half note (F3) in the second, a half note (E3) in the third, and a half note (D3) in the fourth. The piece concludes with a final double bar line.

1.

C **D7** **G**

1
3

2.

G **C** **G** **C**

f

F **D/F#** **C/G** **G** **C**

5 4 1 2 1

4 4 4

G **C** **C7** **F** **Fm** **C/G**

1 2 3 4 5

1. **G7** **C** 3

2. **C** **C7** 5 **F** *p* 5 1 3

2

C7 2 3

F **Bb** 4 3 4

C **F**

A7/C# **Dm**

D \flat **F/C**

C7

1. **F** 2. **F**

SWEET ADELINE

(You're the Flower of My Heart, Sweet Adeline)

Words and Music by RICHARD H. GERARD
and HENRY W. ARMSTRONG

Slowly, Barbershop style

System 1: Piano introduction. Treble clef, 4/4 time. Chords: G, E7, A, D7. Dynamics: *mf*. Fingering: 3, 2, 3.

System 2: Vocal melody. Treble clef, 4/4 time. Chord: G. Lyrics: Sweet A - del - ine, . Fingering: 5, 1, 3, 5.

System 3: Piano accompaniment. Treble clef, 4/4 time. Chords: B7, C, A7. Lyrics: my A - del - ine, at night, dear. Fingering: 1, 5.

D7 **G** **C#dim**

heart, for you I pine.

1 3 4

D7 **G** **B7**

In all my dreams your fair face

5 1 3 1

C **A** **A#dim** **G/B** **E7**

beams. You're the flow - er of my

3 2 1 2

A7 **D7** **G**

heart, sweet A - del - ine.

2 1 3 1 5

SWEET BY AND BY

Words by SANFORD FILLMORE BENNETT
Music by JOSEPH P. WEBSTER

Reflectively ()



System 1: *mf* **G** **C**

System 2: **G/D** **D7** **G** **G** **C**

1. There's a land that is fair - er than
2. sing on that beau - ti - ful
3. (See additional lyrics)

System 3: **G** **D**

day, shore and by faith we can see it a - far; for the
the me - lo - di - ous songs of the blest; and our

System 4: **G** **C** **G** **D7**

Fa - ther waits o - ver the way more, to pre - pare us a dwell - ing place
spir - its shall sor - row no not a sigh for the bless - ing of

G **Chorus** **D**

there. } In the sweet by and by, we shall

D7 **G**

meet on that beau - ti - ful shore. In the

C

sweet by and by, we shall

G/D **D7** **1.,2. G** **3. G**

meet on that beau - ti - ful shore. We shall shore.

Additional Lyrics

3. To our bountiful Father above
 We will offer our tribute of praise,
 For the glorious gift of His love
 And the blessings that hallow our days.
Chorus

SWING LOW, SWEET CHARIOT

Traditional Spiritual

Moderately (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Dm Db7 F/C C7 F Bb/F F

F Bb F

Swing low, sweet cha - ri - ot, — com - in' for to car - ry me

C F F7/A Bb F

home. Swing low, sweet cha - ri - ot, —

Dm Db7 F/C C7 F Bb/F F

com - in' for to car - ry me home. { I If

Gm7 F/A Gm7

looked o - ver Jor - dan and what did I see? ____
 you get ____ there be - fore I do, ____

F Gm7 F/A Bb C

Com - in' for to car - ry me home, A
 com - in' for to car - ry me home, tell

4

F F7/A Bb F

band ____ of an - gels com - in' af - ter me, ____
 all ____ my friends I'm com - in', too, ____ }

Dm Db7 F/C C7 1. F Bb/F F 2. F

com - in' for to car - ry me home. home.

TA-RA-RA-BOOM-DER-E

Words and Music by
HENRY J. SAYERS

Quick March

The musical score is written in 4/4 time and consists of four systems of music. The piano part is in the left hand and the vocal part is in the right hand. The tempo is marked 'Quick March' and the dynamics include *mf* (mezzo-forte) and *f* (forte).

System 1: The piano part starts with a G major chord (G1) and a melody of quarter notes. The vocal part has a melody of quarter notes. The dynamic is *mf*.

System 2: The piano part continues with a G7 chord (G7) and a melody of quarter notes. The vocal part has a melody of quarter notes. The dynamic is *mf*.

System 3: The piano part continues with a G major chord (G), a D major chord (D), and a G7 chord (G7). The vocal part has a melody of quarter notes. The dynamic is *f*. The lyrics are 'Ta ra ra boom de ay!'.

System 4: The piano part continues with a C major chord (C) and a melody of quarter notes. The vocal part has a melody of quarter notes. The dynamic is *f*. The lyrics are 'Ta ra ra boom de ay!'.

G **G7** **C**

boom de ay! Ta ra ra boom de ay! Ta ra ra

G **G7** **C**

boom de ay! Ta ra ra boom de ay! Ta ra ra

G **G7**

Ta ra ra boom de ay! boom de ay! Ta ra ra Ta ra ra

C

boom de ay! Ta ra ra Ta ra ra

'TAIN'T NOBODY'S BIZ-NESS IF I DO

Words and Music by PORTER GRAINGER
and EVERETT ROBBINS

Moderately

B \flat

B \flat /DD \flat dim

F7/C

F7 \sharp 5

D7 \sharp 5

G7 \flat 9

mf

C9

F7 \sharp 5

B \flat

D7

There ain't noth - in'
Aft - er all, the

Gm

D7 \flat 9

G7

noth - in' I can
do just as you say,
please,

Dm7

G7

Cm

G7

crit - i -
of their cize
talk

Cm **G7** **Cm**

But I'm gon - na do just as I want to an - y -
 Of - ten times the ones that talk will get down on their

C **C7**

way, and don't care if they all de -
 knees and beg you par - don for their

G♭7 **F7** **B♭**

spise me. If I should
 squawk - in'. If I dis -

D7 **Gm** **B♭7/F** **E♭** **Edim7**

take a no - tion to jump in to _____ the o - cean }
 like my lov - er and leave him for _____ an - oth - er, }

B \flat /F **D \flat dim** **F7** **F7 \sharp 5**

'tain't no - bod - y's biz - ness if I

D7 \sharp 5 **G7** **C9** **F7 \sharp 5** **B \flat**

do. { Rath - er than
If I go to

D7 **Gm** **B \flat /F**

per - se - cute me, I choose that
church on Sun - day, then cab - a -

E \flat **Edim7** **B \flat** **D \flat dim**

you would shoot me, } 'tain't no - bod - y's
ret on Mon - day, }

F7 **Bb** **Cm7** **C#dim7** **Bb/D**

biz - ness if I do.

Bb **D7/A**

{ If I should get the feel - in'
If my friend ain't got no mon - ey

Gm **Bb7/F** **Eb** **Edim7**

to dance up - on the ceil - in'
and I say, "Take all mine, hon - ey,"

Bb **Dbdim** **F7** **F7#5**

'tain't no - bod - y's biz - ness if I

D7#5

G7b9

C9

F7#5

Bb

do. _____

{ If I let my
If I give him

D7

Gm

Bb7/F

Eb

Edim7

best com - pan - ion
my last nick - el

drive me right
and it leaves

in - to the can - yon, {
me in a pick - le, }

Bb

Dbdim

F7

F9#5

1.

Bb7

Bbdim Ebm7

'tain't no - bod - y's

biz - ness if _____ I

do. _____

Bb

Gb9 F7

2.

Bb7

Eb6

Gb7

Bb

F7#5

Bb

do.

TAKE ME OUT TO THE BALL GAME

Words by JACK NORWORTH
Music by ALBERT VON TILZER

Brightly **F** **F#dim** **C/G**

A7 **D7** **G7** **C**

G7

Take me out to the ball

game, take me out with the crowd.

A7 **Dm**

3

Buy me some pea - nuts and Crack - er

5

D7

2

Jack; I don't care if I

4

G7 **C**

1 3

nev - er get back. Let me root, root,

1 5

G7

2

root for the home team, if

C **C7** **F**

2 1

they don't win it's a shame.

1 5 4

F#dim

3

For it's one, two,

5

C/G **A7** **D7**

1 2 3

three strikes, you're out in the old

1 2 5

G7 **C**

4 1

ball game.

4 1 2 3 5

TARANTELLA

Traditional

Lively

Dm

Gm

Dm

Gm

A7

Dm

Gm

Dm

A7

Dm

A7

1.
Dm2.
Dm

First system of musical notation (measures 1-3). The key signature is one flat (B-flat). The first measure is marked with a repeat sign and a double bar line. The second measure is marked with a repeat sign and a double bar line. The third measure is marked with a repeat sign and a double bar line.

Chords: F (measures 1-2), C7 (measure 3).

Measure numbers: 2 (below the first measure), 2 (above the second measure).

Second system of musical notation (measures 4-6). The key signature is one flat (B-flat). The first measure is marked with a repeat sign and a double bar line. The second measure is marked with a repeat sign and a double bar line. The third measure is marked with a repeat sign and a double bar line.

Chords: F (measures 4-5), D7 (measure 6), Gm (measures 7-8).

Measure numbers: 3 (below the first measure), 4 (below the third measure).

Third system of musical notation (measures 9-12). The key signature is one flat (B-flat). The first measure is marked with a repeat sign and a double bar line. The second measure is marked with a repeat sign and a double bar line. The third measure is marked with a repeat sign and a double bar line. The fourth measure is marked with a repeat sign and a double bar line.

Chords: C7 (measures 9-10), 1. F (measures 11-12), 2. F (measures 13-14).

Measure numbers: 4 (below the first measure), 1 (below the second measure), 1 (below the third measure).

Fourth system of musical notation (measures 15-18). The key signature is one flat (B-flat). The first measure is marked with a repeat sign and a double bar line. The second measure is marked with a repeat sign and a double bar line. The third measure is marked with a repeat sign and a double bar line. The fourth measure is marked with a repeat sign and a double bar line.

Chords: Dm (measures 15-16), Gm (measures 17-18), Dm (measures 19-20), Gm (measures 21-22), Dm (measures 23-24), A7 (measures 25-26).

Measure numbers: 1 (below the first measure), 5 (below the second measure), 1 (below the third measure), 5 (below the fourth measure), 2 (below the fifth measure), 3 (below the sixth measure).

First system of musical notation (measures 1-3). Chords: Dm, Gm, Dm, Gm. Fingerings: 1, 1 2, 1 2.

Second system of musical notation (measures 4-6). Chords: Dm, A7, Dm (first ending), Dm (second ending). Fingerings: 2, 2 3, 1, 5.

Third system of musical notation (measures 7-9). Chord: Gm. Fingerings: 1, 2.

Fourth system of musical notation (measures 10-13). Chords: Dm, A7, Dm, A7. Ending: To Coda. Fingerings: 5.

1. **Dm** 2. **Dm C7 F**

C7 F

C7

1. **F C7** 2. **F D.S. al Coda**

CODA
⊕ **Dm**

THAT'S A PLENTY


Words by RAY GILBERT
Music by LEW POLLACK

Moderate Swing ($\text{♪} = \overset{\text{3}}{\text{♪}} \text{♪}$)

Dm 5/3 Dm/C Bb A7 \times Dm Dm/C
mf
 That's a plen - ty's
 Dix - ie - land comes

got - ta beat in it, the rhy - thms got a lot of heat in it.
 ooz - in' out of it, the Dix - ie - land - ers sure are proud of it, they

A7



Bet - cha five, —
call it jazz, —

ten to five, — it's
what it has, —

gon - na get - cha do - in' what it's

1.
N.C.

4

2.
Dm C B \flat A7 Dm Fine Gm Gm(maj7)

do - in' to me. The that's a plen - ty for me. It takes you down to

Gm7 C7 F Gm7 Am D7 Gm Gm(maj7)

New Or - leans_ down Bas - in Street with all the queens._ You don't have to

Gm7 C7 Eb7 D7 Gm7 C7

have the means,_ a lit - tle bit of rhy - thm and you're go - in' right with_ 'em.

Gm Gm(maj7) Gm7 C7 F Gm7 Am D7

Shut my big brown roll - ing eyes,_ if you don't rock - et to the skies._

E7 Eb13 D7 Gm7 C7 F7

Hey boy!_ Say, boy,_ that's a plen-ty for me._ You're

B \flat G7

1 3 1 3 1

gon - na get mel - low when that fel - low blows his horn. Down where the

C7 F7 B \flat C \sharp dim C7 F7

5 1 3

blues were born you'll be gone. The trum - pets are trump-in' go do me sump - in.'

B \flat G7

1

Beat it out broth - er there's no oth - er rem - e - dy. And that's a

C7 F7 B \flat B \flat 7/A \flat A7

D.S. al Fine (with repeat)

3 2 1

plen - ty, plen - ty, plen - ty for me.

THERE IS A TAVERN IN THE TOWN

451

Traditional Drinking Song

With spirit

G7 **C** **E^bdim** **G7**

mf

There

C

is left a me tav - ern in the town, in the town, and
 for a dam - sel dark, dam - sel dark, each

G7

there my dear love sits him down, sits him down and
 Fri - day night they used to spark, used to spark, and

C **F**

drinks his wine 'mid who laugh - ter free and
 now my love who once was true to me takes

G7 C F/C C

nev - er nev - er thinks of
this dark dam - sel on his me. _____
knee. _____ } Fare - thee -

G7 C

well, for I must leave thee, do not let this part - ing grieve thee, and re -

G7 C F C

mem - ber that the best of friends must part, must part. A -

dieu, a - dieu, kind friends, a - dieu, a - dieu, a - dieu, I

G7

can no long - er stay with you, stay with you, I'll

C

F

hang my heart on a weep - ing wil - low

G7

tree, and may the world go well with

1. C

F/C

C

G7

2. C

F/C

C

thee. He thee.

THIS LITTLE LIGHT OF MINE

African-American Spiritual

Moderately (♩ = ♩)

Chords: G, Eb7, G/D, D7

Handwritten: *mf*

The piano introduction consists of three measures. The first measure is in G major, marked *mf*, with a treble clef and a bass clef. The second measure is in Eb7. The third measure is in G/D. The fourth measure is in D7. The notation includes fingerings (5, 1, 3, 5, 1) and a triplet (3).

Chords: G, G

Handwritten: *mf*

This lit - tle light of mine,

The vocal entry begins with a whole rest in the first measure, followed by a section marked with a double bar line and a 'G' chord. The lyrics 'This lit - tle light of mine,' are written under the notes. The notation includes fingerings (5, 1, 5, 1) and a triplet (3).

Chords: G7, C

I'm gon - na let it shine. This lit - tle light of mine,

The continuation of the song features two measures. The first measure is in G7, with the lyrics 'I'm gon - na let it shine.' The second measure is in C, with the lyrics 'This lit - tle light of mine,'. The notation includes fingerings (3, 2) and a triplet (3).

5 3 G

I'm gon - na let it shine.

B7 5 1

This lit - tle light of mine, I'm gon - na let it shine

Em C7 G Eb7 1

ev - 'ry day, ev - 'ry day, ev - 'ry

G C G A7 3 G/D D7 To Coda ⊕

day, ev - 'ry day gon - na let my lit - tle light

G **D7** **G**
 shine. On
 3 5 2

G7 **C**
 Mon-day He gave me the gift of love, on Tues-day peace came
 2 4

C#dim **G** **C** **G/B**
 from a - bove, on Wednes-day told me to have more faith, on
 3 2

A7 **D7** **G**
 Thurs-day gave me a lit-tle more grace. On Fri-day told me to
 5 2

G7 **C** **C#dim**

watch and pray, on Sat - ur - day told me just what to say, on

G/D **B7/D#** **Em** **A7**

Sun - day gave me the pow - er di - vine, just to

G/D **D7** **G** **D.S. al Coda**

let my lit - tle light shine. shine.

CODA **G** **D7** **G**

shine. shine.

rit.

THIS TRAIN

Traditional

With spirit

G/D

Am/D

G

mf

5 1

5

G

C

G

1. This train is
2.-6. (See additional lyrics)

bound for glo - ry,

this train.

D7

This train is bound for glo - ry,

this train.

G

C

This train is bound for glo - ry,

don't ride noth-in' but the

right - eous and the ho - ly. This train is bound for glo - ry,

Chords: G, C, D7, G, Em7, C, C/D

this train. this train.

Chords: G, C, G, G, C, G

Additional Lyrics

2. This train don't carry no gamblers, this train. (2 times)
This train don't carry no gamblers,
No hypocrites, no midnight ramblers.
This train is bound for glory, this train.
3. This train is built for speed now, this train. (2 times)
This train is built for speed now,
Fastest train you ever did see.
This train is bound for glory, this train.
4. This train don't carry no liars, this train. (2 times)
This train don't carry no liars,
No hypocrites and no high flyers.
This train is bound for glory, this train.
5. This train you don't pay no transportation, this train. (2 times)
This train you don't pay no transportation,
No Jim Crow and no discrimination.
This train is bound for glory, this train.
6. This train don't carry no rustlers, this train. (2 times)
This train don't carry no rustlers,
Sidestreet walkers, two-bit hustlers.
This train is bound for glory, this train.

THREE O'CLOCK IN THE MORNING

Words by DOROTHY TERRISS

Music by JULIAN ROBLEDÓ

Slow Waltz

Musical score for the song "It's a Wonderful Life". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "moderato". The score includes a piano introduction (p) and a vocal line (V). The piano introduction consists of a series of chords: E7, A7, D, and A7. The vocal line begins with the lyrics "It's a Wonderful Life".

[illegible]

A7

we've danced the whole night through and

[illegible]

D Fdim A7 D

just one more waltz with you. That mel - o -

D+

dy so en - tranc - ing, seems to be made for us

G B7 Em G#dim D/A

two. I could just keep right on danc - ing

D A7/E D/F# E7 A7 D

for - ev - er dear with you.

TIGER RAG

(Hold That Tiger)

Words by HARRY DeCOSTA
Music by ORIGINAL DIXIELAND JAZZ BAND

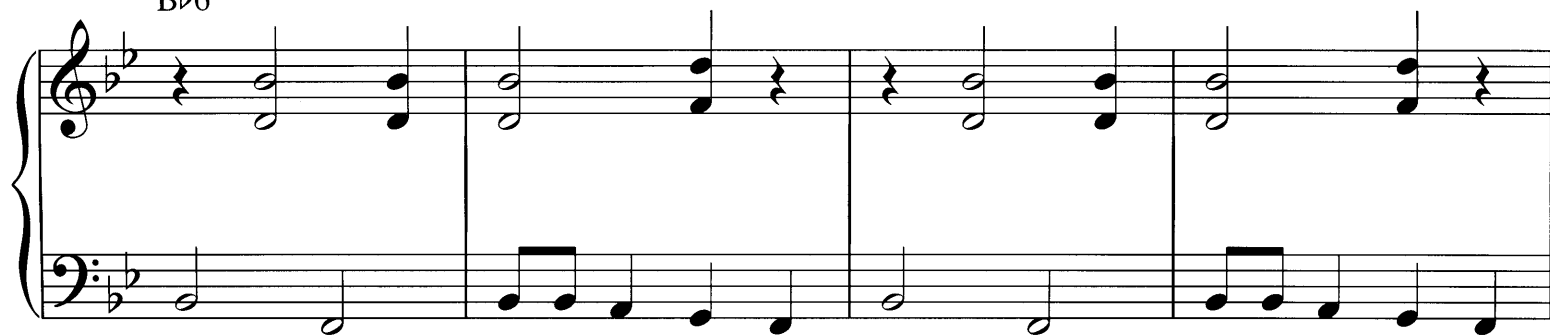
Lively

Bb6 ⁵₁
mf
 2 5

F7

Bb N.C.
 1 2 1 3 1 4

Bb6



Bb7

Eb



Edim

Bb/F

G7



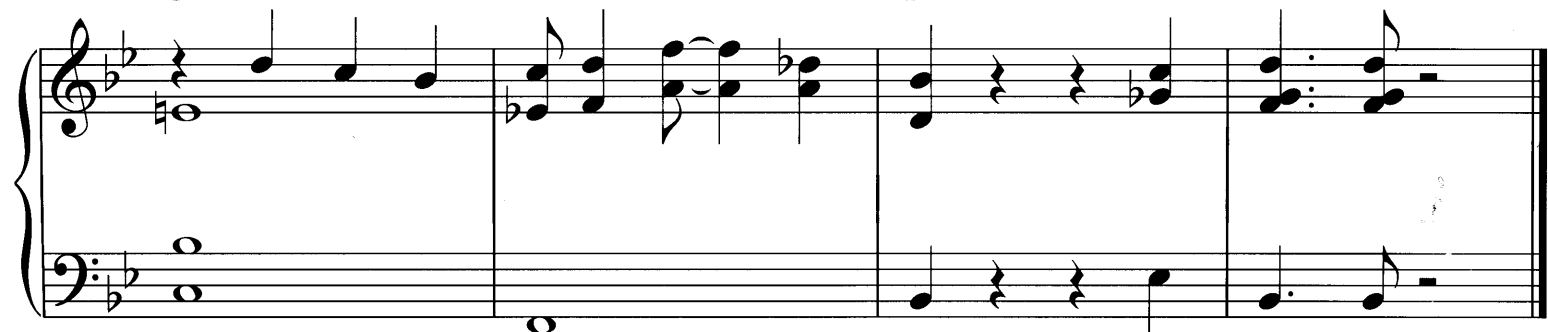
C7

F7

Bb

Eb m6

Bb6



TILL THE CLOUDS ROLL BY

from OH BOY!

Words by P.G. WODEHOUSE

Music by JEROME KERN

Moderately slow

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderately slow'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes chord symbols (Gm, C7, F, Bb) and fingerings (4, 5, 1, 2, 3, 4). The vocal line includes lyrics and a melodic line with a '1' indicating a first ending or breath mark. The lyrics are: 'Oh, the rain comes a pit - ter pat - ter, and I'd like to be safe in bed. Skies are weep - ing while the world is sleep - ing, trou-ble heap-ing on our'. The piano accompaniment consists of a steady bass line and a treble line with chords and single notes. The score ends with a final chord of G7.

Chord symbols: Gm, C7, F, Bb, Gm, G7.

Lyrics: Oh, the rain comes a pit - ter pat - ter, and I'd like to be safe in bed. Skies are weep - ing while the world is sleep - ing, trou-ble heap-ing on our

C7 F C7 F

head. It is vain to re main and chat - ter

C7 F

and to wait for a clear - er sky. Hel - ter

Bb C7 F Cm/Eb D7 Gm

skel - ter, I must fly for shel - ter till the clouds

C7 1. F C7 2. F Bb7 F

roll by. by.

TIME IS ON MY SIDE

Words and Music by
JERRY RAGOVY

Slowly

B \flat

E \flat

F

F Eb F Eb
 you'll come run - ning back, you'll come run - ning back,

3 3

F Eb 1., 2. F
 you'll come run - ning back__ to me. _____

3 3

3. F Bb Eb F
 me. _____ Time, time, time is on my side. (Spoken:) Yes, it is!

3 3 3

Bb Eb F Bb
 Time, time, time is on my side. (Spoken:) Yes, it is!

3

TOM DOOLEY

Traditional Folksong

Moderately fast

Bb

F7

Bb

Eb

First system of musical notation. Treble clef, key of Bb (two flats), 4/4 time. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, C5, D5, and E5. The bass line starts with a quarter note G2, followed by quarter notes A2, Bb2, C3, and D3. A triplet of eighth notes (G2, A2, Bb2) is marked with a '3' below. The dynamic is *mf*. The system ends with a repeat sign. The lyrics 'Hang down your head, Tom' are written below the treble staff.

Second system of musical notation. Treble clef, key of Bb. The melody continues with quarter notes F5, E5, D5, C5, Bb4, and A4. The bass line continues with quarter notes E2, D2, C2, Bb1, and A1. The lyrics 'Doo-ley, hang down your head and cry. You killed poor Lau - ra' are written below the treble staff. The system ends with a repeat sign. The dynamic is *mf*.

Third system of musical notation. Treble clef, key of Bb. The melody continues with quarter notes G4, F4, E4, D4, C4, and Bb3. The bass line continues with quarter notes G2, F2, E2, D2, C2, and Bb1. The lyrics 'Fos - ter, poor boy, you're go-ing to die. { I met her on the This time to -' are written below the treble staff. The system ends with a repeat sign. The dynamic is *mf*.

Fourth system of musical notation. Treble clef, key of Bb. The melody continues with quarter notes A3, G3, F3, E3, D3, and C3. The bass line continues with quarter notes Bb1, A1, G1, F1, E1, and D1. The lyrics 'moun - tain and there I took her life. I mor - row, reck - on where I'll be?' are written below the treble staff. The system ends with a repeat sign. The dynamic is *mf*.

met her on the moun - tain, and I stabbed her with my
In some lone - some val - ley, a - hang - in' on a white - oak

1. Bb knife.
2. Bb tree.
Eb Hang down your head, Tom

Bb Doo - ley,
F7 hang down your head and cry.

Bb You killed poor Lau - ra Fos - ter, poor boy, you're go - ing to die.

TOO-RA-LOO-RA-LOO-RAL

(That's an Irish Lullaby)
from GOING MY WAY

Words and Music by
JAMES R. SHANNON

Moderately

The musical score is written for piano and voice. The piano part is in 2/4 time, starting with a *mf* dynamic. The key signature has one sharp (F#), indicating D major. The tempo is marked 'Moderately'. The score is divided into four systems, each with a key signature change indicated above the staff: C/G, F, C, D, and G7. The vocal melody is written in the treble clef, with lyrics written below the notes. The lyrics are: 'O - ver in Kil - lar - ney, Off in dreams I wan - der, man - y years a - go, me mith - er sang a to that cot a - gain. I feel her arms a - song to me in hug - gin' me as tones so sweet and low. Just a when she held me then. And I'.

System 1: Key signature C/G, F, C, D, G7. Piano part starts with a *mf* dynamic. The vocal melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano part has a bass line starting on G2, with a 5th finger position marked.

System 2: Key signature C. The vocal melody continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano part has a bass line starting on G2, with a 5th finger position marked.

System 3: Key signature Am, C. The vocal melody continues with a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The piano part has a bass line starting on G2, with a 5th finger position marked.

System 4: Key signature D, G7. The vocal melody continues with a half note E5, a quarter note F5, a quarter note G5, and a half note A5. The piano part has a bass line starting on G2, with a 5th finger position marked.

C **Am**

sim - ple lit - tle dit - ty, in her good ould I - rish
hear her voice a - hum-min' to me as in days of

2 3

2 5

C **F** **C**

way, and I'd give used the world if she could sing that
yore, when she to rock me fast a - sleep out -

1 2

1 5

D **G7** **G7+** **Chorus**
C

song to me to day. _____ }
side the cab - in door. _____ }
rit.

Too - ra - loo - ra -
a tempo

3

C7 **F** **F#dim**

loo - ral, _____ too - ra - loo - ra - li,

2 3

2 5

C/G **F** **C** **D7**

too - ra - loo - ra - loo - ral, _____ hush, now don't you

2

G7 **G7+** **C** **C7** **F**

cry! _____ Too - ra - loo - ra - loo - ral, _____ too - ra - loo - ra -

1 5 2 5 3

F#dim **C/G** **F** **C** **D7** **G7**

li, too - ra - loo - ra - loo - ral, that's an I - rish lul - la -

1. 1 2 1 2 4 5

C **C** **D7** **G7** **C**

by. loo - ral, that's an I - rish lul - la - by.

2. 1 2 4 1

TWELFTH STREET RAG

By EUDAY L. BOWMAN

Lively (♩ = $\overset{\text{3}}{\text{♩}}$)

Chord symbols: G, C

Measure 1: Treble clef has a half note G (fingering 5, 1) and a whole note C. Bass clef has a half note G (fingering 1) and a whole note C (fingering 5). Dynamics: *mf*.

Measure 2: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. Bass clef has a half note G and a half note C.

Measure 3: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. Bass clef has a half note G and a half note C.

Chord symbol: G7

Measure 4: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. Bass clef has a half note G and a half note C.

Measure 5: Treble clef has a half note G and a half note C. Bass clef has a half note G and a half note C.

Measure 6: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. Bass clef has a half note G and a half note C.

Chord symbol: C

Measure 7: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. Bass clef has a half note G and a half note C.

Measure 8: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. Bass clef has a half note G and a half note C.

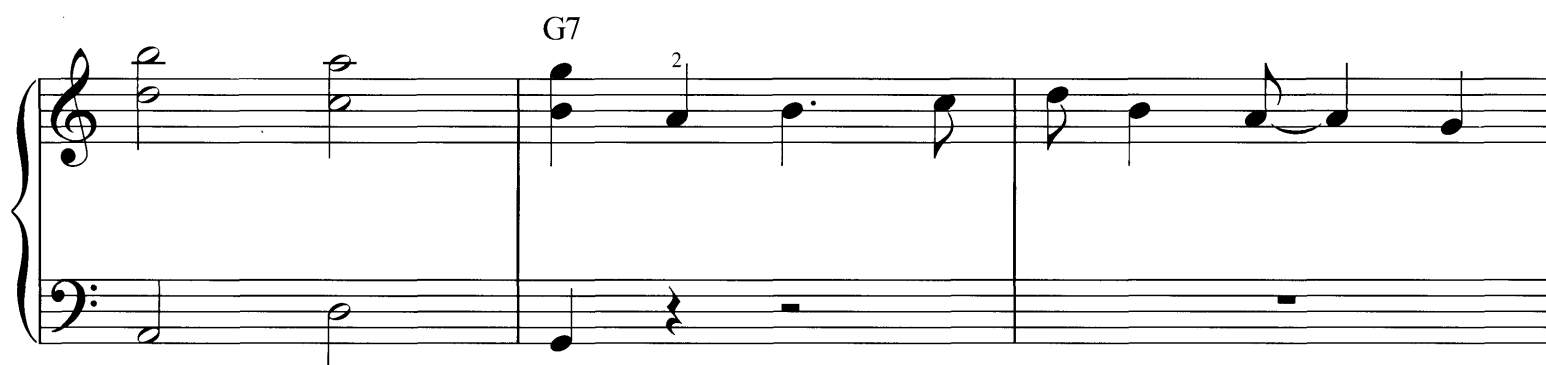
Measure 9: Treble clef has a half note G and a half note C. Bass clef has a half note G and a half note C.

Measure 10: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. Bass clef has a half note G and a half note C.

Measure 11: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. Bass clef has a half note G and a half note C.



First system of music. Treble clef, G7 chord above the first measure, D7 chord above the third measure. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of half notes: G3, B2, D3, F#2, G3, B2, D3, F#2.



Second system of music. Treble clef, G7 chord above the second measure. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of half notes: G3, B2, D3, F#2, G3, B2, D3, F#2.



Third system of music. Treble clef, C chord above the first measure. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of half notes: G3, B2, D3, F#2, G3, B2, D3, F#2.



Fourth system of music. Treble clef, G7 chord above the first measure. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of half notes: G3, B2, D3, F#2, G3, B2, D3, F#2.

First system of musical notation, measures 1-3. The key signature is C major. The melody in the treble clef consists of eighth notes: C4-D4-E4-F4 (beamed), G4-A4-B4-C5 (beamed), and a half note C5. The bass line consists of a half note C3, a half note D3, and a half note E3. A chord symbol 'C' is placed above the second measure.

Second system of musical notation, measures 4-6. The melody in the treble clef consists of eighth notes: C4-D4-E4-F4 (beamed), G4-A4-B4-C5 (beamed), and a half note C5. The bass line consists of a half note C3, a half note D3, and a half note E3. Chord symbols 'C7/Bb' and 'F/A' are placed above the fourth and sixth measures, respectively.

Third system of musical notation, measures 7-9. The key signature changes to Bb major. The melody in the treble clef consists of a whole note chord Ab7 in measure 7, followed by a whole note chord C/G in measure 8, and a whole note chord Am in measure 9. The bass line consists of a half note Ab2, a half note G2, and a half note F2. Chord symbols 'Ab7', 'C/G', 'Am', 'D7', and 'G7' are placed above the seventh, eighth, and ninth measures, respectively.

Fourth system of musical notation, measures 10-12. The key signature is C major. The melody in the treble clef consists of a whole note chord C in measure 10, followed by a whole note chord C in measure 11, and a whole note chord C in measure 12. The bass line consists of a half note C3, a half note D3, and a half note E3. A chord symbol 'C' is placed above the tenth measure.

5

VOLGA BOAT SONG

Russian Folksong

Slowly

Am Dm Am Dm Am Dm C Dm

mf Yo, — heave ho! Yo, — heave ho! Once more, once more,

Am Dm Am C7 F

yo, — heave ho! Pull the barge — 'gainst the riv - er's tide,

C7 F Dm Am Bb Am

Vol - ga Riv - er stretch - ing far and wide. Ai, da, da, ai, da, ai, da, da, ai, da.

Bb C Bb Am Dm Am Am Dm Am Am Dm Am

Pull the barge 'gainst the — riv - er's tide. Yo, — heave ho! Yo, — heave ho!

THE WABASH CANNON BALL

477

Hobo Song

Rhythmically

G

mf From the

G **C**

great At - lan - tic O - cean to the wide Pa - cif - ic's
to the rhyth - mic jin - gle and the rum - ble and the
com - ing from At - lan - ta on a cold De - cem - ber

D7

shore, From the ones we leave be - hind us to the
roar, As she glides a - long the wood - lands thro' the
day. As she rolled in - to the sta - tion, I could

G **C** **D7** **G**

ones we see once more. She's might - y tall and
hills and by the shore. You hear the might - y
hear a wom - an say: "He's might - y big and

C

hand - some, and quite well known by all,
 en - gine and pray that it won't stall,
 hand - some, and sure did make me fall,

D7

How we love the choo choo of the Wa - bash Can - non -
 While we safe - ly trav - el on the Wa - bash Can - non -
 He's a - com - ing tow'rd me on the Wa - bash Can - non -

G

ball. ball. ball." } Hear the bell and whis - tle call - ing, Hear the

C D7

wheels that go "clack clack", Hear the roar - ing of the

en - gine, As she rolls a - long the track. The

G C D7

mag - ic of the rail - road wins hearts of one and

G C

all, As we reach our des - tin - a - tion on the

D7

1., 2. 3.

G G

Wa - bash Can - non - ball. { Lis - ten She was ball.

D7

G

D#dim

C/E

C

G

D7

G

C

G7 **C** **C#dim**

blue. You know I

5

G/D **D#dim** **Em7** **A7**

love you, Nel - lie, 'deed I

D7 **G**

do. We'll

4 1

D#dim **C/E** **C** **G**

face the years to geth - er,

2 1 2

D7 Ddim D7 D7#5 B

sweet - hearts, you and I.

1 4

N.C. E7

So won't you wait till the

1 2 1

A7 Adim A7 G

sun shines, Nel - lie, by

1 4

D7 G

and by.

1 2 1

WEDDING MARCH

from A MIDSUMMER NIGHT'S DREAM

By FELIX MENDELSSOHN

Majestically

Am6 B B/D# Em F6 C/G

3 2

G7 C

f

3 3 3

1 3 3 3 3

Am6 B

ff

3

3 3 3 3 3

B/D# Em F6 C/G G7 C

3 3 3

Am6 B B/D# Em F6 C/G

The first system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains six measures of music. The first measure has a chord of Am6. The second measure has a chord of B. The third measure has a chord of B/D#. The fourth measure has a chord of Em. The fifth measure has a chord of F6. The sixth measure has a chord of C/G. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains six measures of music. The first measure has a chord of Am6. The second measure has a chord of B. The third measure has a chord of B/D#. The fourth measure has a chord of Em. The fifth measure has a chord of F6. The sixth measure has a chord of C/G.

G7 C Fine f G7

The second system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains three measures of music. The first measure has a chord of G7. The second measure has a chord of C. The third measure has a chord of G7. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains three measures of music. The first measure has a chord of G7. The second measure has a chord of C. The third measure has a chord of G7. A double bar line is placed after the second measure, with the word "Fine" above it and the dynamic marking "f" below it.

C G7 C

The third system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains three measures of music. The first measure has a chord of C. The second measure has a chord of G7. The third measure has a chord of C. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains three measures of music. The first measure has a chord of C. The second measure has a chord of G7. The third measure has a chord of C.

F D/F# G G7 D.S. al Fine

The fourth system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains four measures of music. The first measure has a chord of F. The second measure has a chord of D/F#. The third measure has a chord of G. The fourth measure has a chord of G7. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains four measures of music. The first measure has a chord of F. The second measure has a chord of D/F#. The third measure has a chord of G. The fourth measure has a chord of G7. A double bar line is placed after the fourth measure, with the instruction "D.S. al Fine" above it.

WAYFARING STRANGER

Southern American Folk Hymn

Slowly

Gm

Dm

mp

1 2 1 2 1

I am a

Gm Dm

world _____ to which I
deemed _____ shall ev - er

go. _____ I'm go - ing
sleep. _____ I'm go - ing

Bb F Bb

there _____ to see my Fa - ther, _____ I'm go - ing
there _____ to see my moth - er, _____ she said she'd

there _____ no more to
meet _____ me when I

Dm

roam. _____ } I'm on - ly
come. _____ }

go - ing o - ver Jor - dan, _____ I'm on - ly

Gm

1. Dm 2. Dm

go - ing o - ver home. _____ I know dark home.

WHEN IRISH EYES ARE SMILING

Words by CHAUNCEY OLCOTT
and GEORGE GRAFF, JR.
Music by ERNEST R. BALL

Moderate waltz tempo

F

F#dim

C/G

A7

D7

G7

C

G7

C

C7

F

C

F **C** **A7**

lilt of I - rish laugh - ter, you can

5 5 3 1 2 4

D7 **Dm7/F** **G**

hear the an - gels sing. When

5 5 4 2 1 2 4

C

I - rish hearts are hap - py,

5 5 5

C7 **F**

all the world seems bright and

5 2

C **F**

gay, and when I - rish

5 5

F#dim **C/G** **A7**

eyes are smil - ing, sure, they

5 5 2 1 2 4

D7 **G7** **A♭**

steal your heart a - way.

5 1 5 3

C

rit. *p*

5 2 1 3

WILL THE CIRCLE BE UNBROKEN

Words by ADA R. HABERSHON
Music by CHARLES H. GABRIEL

[illegible]

There are loved ones in the joyous days of picture ture hap - py

close to think your the of earth - ly dy - ing tear - ful sto - ry Sav - ior, part - ings

Bm Gm/B \flat A

3 1 5 1

will you now they when they join dwell left them in their with Him here a - be -

D7 G

bliss? bove. low. Will the cir - cle be un -

G7 C

bro - ken by and by, by and

G

by In a bet - ter home a

G/D C/D D7

wait - ing in the sky, Lord, in the

1.,2. **G G7 C/G G** 3. **G G7 C/G**

sky. In the can You the can sky.

G G7 C/G G G7 C/G G

sky.

WHEN JOHNNY COMES MARCHING HOME

Words and Music by
PATRICK SARSFIELD GILMORE

March tempo

The musical score is written for piano and voice. The piano part is in 6/8 time, marked 'March tempo' and 'mp' (mezzo-piano). The key signature is one flat (B-flat major or D minor). The vocal melody is written in the treble clef. The score consists of four systems of music.

System 1: The piano part plays a steady eighth-note accompaniment. The vocal melody begins with a whole note rest, followed by a quarter note G4, and ends with a quarter note A4. The lyrics 'When' are written below the final note.

System 2: The piano part continues with the same accompaniment. The vocal melody features a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4, then a quarter note F4, and ends with a quarter note G4. The lyrics 'John - ny comes march - ing home a - gain. Hur - rah! _____ Hur -' are written below the notes.

System 3: The piano part continues with the same accompaniment. The vocal melody begins with a quarter note G4, followed by a quarter note F4, then a quarter note E4, and ends with a quarter note D4. The lyrics 'rah! _____ We'll give him a heart - y wel - come then. Hur -' are written below the notes.

System 4: The piano part continues with the same accompaniment. The vocal melody begins with a quarter note G4, followed by a quarter note F4, then a quarter note E4, and ends with a quarter note D4. The lyrics 'rah! _____ Hur - rah! _____ Oh, the men will cheer and the' are written below the notes.

G/A **F/A** **Em/A**

boys will shout. The ladies they will all turn out. And we'll

Fmaj7 **Em7** **Dm7** **Am**

all feel gay when John - ny comes march - ing

home. When

Am

John - ny comes march - ing home.

WHEN THE SAINTS GO MARCHING IN

Words by KATHERINE E. PURVIS
Music by JAMES M. BLACK

Bright Dixieland tempo

3 F F7 Bb

I have a lov - in' I have a lov - in' broth - er, sis - ter,

5 3 F C G7

He is gone on be - fore; She is gone on be - fore;

C7 F F7 Bb

And I prom - ised I would meet Him And I prom - ised I would meet her

F Bb C7 F Bb

When they crown Him Lord of the When they crown Him Lord of the throne.

F 1 3 F B \flat F B \flat
 Oh when the saints go march - ing in,

F C G7
 Oh when the saints go march - ing in,

C7 F F7 B \flat
 Lord, I want to be in that num - ber

5/3 F B \flat C7 F B \flat F
 When the saints go march - ing in.

WHILE STROLLING THROUGH THE PARK ONE DAY

Words and Music by ED HALEY
and ROBERT A. KEISER

With a lilt

G **C** **A7**

mf

D7 **G** **D7** **G**

While — stroll - ing through the park one
me - di - ate - ly raised my

C **E7** **A7** **D7**

day hat, and in the mer - ry month of May, I was
fi - nal - ly — she re - mark'd; I —

To Coda \oplus

G **C** **A7** **D7**

tak - en by sur-prise, by a pair of ro - guish eyes. In a mo - ment my poor heart was stole a -
nev - er shall for-get that — love - ly af - ter - noon I —

G **B7** **Em** **B7** **Em**

way. A smile was all she gave to me.

B7 **Em** **B7** **Em** **A7**

Of course, we were as hap - py

D **A** **D** **A7** **D7** **D.S. al Coda**

as can be. I im-

CODA



D7 **G**

met her at the foun - tain in the park.

WHISPERING

Words and Music by RICHARD COBURN,
JOHN SCHONBERGER and VINCENT ROSE

Moderately

Chords: C, Ebdim, Dm7, G7, C, B7, C, Bb7, A7, D7, G7, C, C/E, Ebdim

Lyrics: Whis - per - ing while you cud - dle near me, whis - per - ing so no one can hear me, each lit - tle whis - per seems to cheer me. I know it's true, there's no

Dynamic: *mf*

Dm7 G7 Dm7 G7#5 C
 one, dear, but you. You're whis - per - ing why you'll nev - er

B7 C Bb7
 leave me, whis - per - ing why you'll nev - er grieve

A7 D7 G7
 me. Whis - per and say that you be - lieve

Dm/F Edim Dm A7/C# Dm7 Dm7/G C Fm C
 me, whis - per - ing that I love you.

WILDWOOD FLOWER

Traditional

Lively

The musical score is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Lively'. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The score is divided into four systems, each with three measures. The first system is an instrumental introduction. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The score includes various musical notations such as chords (C, G7), dynamics (mf), and fingerings (1, 2, 3, 4, 5).

System 1: Chords: C, G7, C. Dynamics: *mf*. Fingerings: 3, 4, 1/2, 5, 1/2.

System 2: Chords: C. Lyrics: I'll en - twine and I'll min - gle my
prom - ised to love me, he
dance and I'll sing, and my

System 3: Chords: G7, C. Lyrics: ra - ven black hair with the ros - es so
called me his flower. He said more I was the
heart will be gay. No more tears, no more

System 4: Chords: G7, C. Lyrics: red and the li - lies so fair. And my
blos - som to cheer ev - 'ry hour. But I
sighs, no more weep - ing a - way. I'll be

F

eyes will out - shine e - ven stars in the
 woke from my - dream, and my i - dol was
 'round when I see him re - gret this dark

C

blue, said I, know - ing not that my
 clay. This wild he - flow - er weeps through the
 hour, when he threw a - way this poor

G7

1.,2.
C

love was un - true. Oh, he
 night and the day. But I'll
 frail wild - wood

3.
C

F C

flow'r.

THE WORLD IS WAITING FOR THE SUNRISE

Words by EUGENE LOCKHART
Music by ERNEST SEITZ

Brightly

Chords: G+ C G+ C

Dear *mf* one, the world

Chords: G+ C E7

is wait - ing for the sun -

Chords: F F#dim C

rise. Ev 'ry rose

Chords: Gm A7 D9 G7

is heav - y with dew.

The musical score is written for piano in 4/4 time. It consists of four systems of music. Each system has a treble and bass staff. The first system starts with a treble clef and a key signature of one sharp (F#). The second system continues with the same key signature. The third system changes to a key signature of two sharps (F# and C#). The fourth system changes to a key signature of one flat (Bb). The lyrics are written below the treble staff. Chords are indicated above the treble staff. The tempo/mood is 'Brightly'. The first system has a dynamic marking of 'mf'.

G+ C G+ C

The thrush on high,

G+ C E7

his sleep - y mate is call -

F F#dim C B+

ing and my heart

Gm A7 Fm/Ab G7 G+ C6

is call - ing you.

YANKEE DOODLE

Traditional

Brightly

2-1
5

2

1 2 3 4 5 2 1

1

2

2

2

4

2

4

THE YELLOW ROSE OF TEXAS

507

Brightly

Traditional Folksong

The piano introduction consists of two measures. The first measure is in C major, marked *mf* (mezzo-forte), and features a melody in the right hand with eighth notes and a bass line in the left hand with half notes. The second measure is in A-flat major (Ab7), marked with a 7 (seven) and features a melody in the right hand with eighth notes and a bass line in the left hand with half notes.

The first line of the song begins with a vocal entry in G7 (G major) and continues with accompaniment in C major. The lyrics are: "There's a yellow rose in Texas I'm Oh, I'm go - ing back to find her. My".

The second line of the song continues with accompaniment in G7 (G major). The lyrics are: "go - ing there to see. No oth - er fel - low heart is full of woe. We'll sing the songs to -".

The third line of the song continues with accompaniment in G7 (G major). The lyrics are: "knows her. No - bod - y, on - ly me. She geth - er that we sang so long a - go. I'll".

C

cried so when I left her. It like to broke my
pick the ban - jo gai - ly, and sing the songs of

G7 C F To Coda

heart, yore. and The if we ev - er of meet a - gain, we
yel - low rose of Tex - as she'll be

C/G G7 C C7 F

nev - er - more shall part. She's the sweet - est rose of col - or a

Dm7 G7

fel - low ev - er knew. Her eyes are bright as dia - monds, they

C G C7 F

spar - kle like the dew. You may talk a - bout your dear - est maids and

C7 F Bb

sing of Ros - y Lee but the yel - low rose of Tex - as beats the

F/C C7 F D.C. al Coda

belles of Ten - nes - see.

CODA

C/G G

mine for - ev - er,

C/G G C/G G7 C

mine for - ev - er, mine for - ev - er more!

YOU TELL ME YOUR DREAM

Words by SEYMOUR RICE
and ALBERT H. BROWN
Music by CHARLES N. DANIELS

Slowly

A7 **D7** **G**

mp

D7 **G** **Gdim**

G **E7** **A7**

dream; well, I had one, too.

1 5 4 1 2 1

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems of music. The first system has three measures with chords A7, D7, and G. The second system has three measures with chords D7, G, and Gdim, with lyrics 'You had a' and fingerings 3 1, 4, and 1 2. The third system has three measures with chords G, E7, and A7, with lyrics 'dream; well, I' and fingerings 1, 5, and 1. The fourth system has three measures with lyrics 'had one, too.' and a slur over the last two measures. Fingerings 1, 5, and 1 are indicated at the end of the first, second, and third measures respectively.

D7
2

I know mine's best,

G **E♭7**

'cause it was of

D7 **G**

you. Come,

Gdim **G** **E7**

sweet heart, tell me,

A7

now is the time.

C **C#dim**

You tell me

G **E7** **A7**

your dream, I'll

D7 **G**

tell you mine.

Abide with Me
 Adios Muchachos
 After You've Gone
 Ain't We Got Fun?
 Alabama Jubilee
 All My Trials
 Amazing Grace
 America, the Beautiful
 Arkansas Traveler
 Auld Lang Syne
 Aunt Hagar's Blues
 Aura Lee
 Avalon
 Baby, Won't You Please Come Home
 The Banana Boat Song
 The Band Played On
 Battle Hymn of the Republic
 Beale Street Blues
 Beautiful Brown Eyes
 Believe Me If All Those Endearing
 Young Charms
 Bill Bailey, Won't You Please Come
 Home
 Birthday Song
 Bridal Chorus
 Buffalo Gals (Won't You Come Out
 Tonight?)
 Bury Me Not on the Lone Prairie
 By the Beautiful Blue Danube
 By the Beautiful Sea
 By the Light of the Silvery Moon
 By the Waters of Babylon
 C.C. Rider
 The Campbells Are Coming
 Can Can Polka
 Canon in D
 Careless Love
 Carnival of Venice
 Carolina in the Morning
 Chiapanecas
 Chinatown, My Chinatown
 Church in the Wildwood
 Cielito Lindo (My Pretty Darling)
 Clarinet Polka
 (Oh, My Darling) Clementine
 Come Back to Sorrento
 Comin' Through the Rye
 Cripple Creek
 Danny Boy
 Dark Eyes
 De Colores
 (I Wish I Was In) Dixie
 Do Lord
 Down by the Old Mill Stream
 Down by the Riverside
 Down in the Valley
 Down Yonder
 Dry Bones
 Du, Du Liegst Mir Im Herzen
 (You, You Weigh on My Heart)
 The Entertainer
 Fascination (Valse Tzigane)
 For He's a Jolly Good Fellow
 For Me and My Gal
 Frankie and Johnny
 Freight Train
 Funiculi, Funicula
 Für Elise
 Girl I Left Behind Me
 Give My Regards to Broadway
 (Go Tell Aunt Rhody)
 The Ole Grey Goose Is Dead

Go, Tell It on the Mountain
 Goober Peas
 Greensleeves
 Hail, Hail, the Gang's All Here
 Hallelujah!
 Hava Nagila (Let's Be Happy)
 He's Got the Whole World in His Hands
 Hello! Ma Baby
 Hey, Ho! Nobody Home
 Hindustan
 Home on the Range
 Home Sweet Home
 House of the Rising Sun
 I Ain't Got Nobody
 (And Nobody Cares for Me)
 I Gave My Love a Cherry
 (The Riddle Song)
 I Love You Truly
 I Want a Girl (Just Like the Girl That
 Married Dear Old Dad)
 I Wish I Were Single Again
 I Wonder Who's Kissing Her Now
 I'll Be with You in Apple Blossom Time
 I'm Always Chasing Rainbows
 I've Been Working on the Railroad
 In the Good Old Summertime
 In the Shade of the Old Apple Tree
 Indiana (Back Home Again in Indiana)
 Jamaica Farewell
 Jesu, Joy of Man's Desiring
 Jesus Loves Me
 Joshua (Fit the Battle of Jericho)
 Just a Closer Walk with Thee
 Kum Ba Yah
 La Cucaracha
 Lavender's Blue
 Let Me Call You Sweetheart
 Limehouse Blues
 Listen to the Mocking Bird
 Little Brown Jug
 The Lonesome Road
 Look for the Silver Lining
 The Love Nest
 Lullaby (Cradle Song)
 Man of Constant Sorrow
 Maori Farewell Song
 Marianne
 Mary's a Grand Old Name
 Meet Me in St. Louis, Louis
 Meet Me Tonight in Dreamland
 Memories
 Midnight Special
 Molly Malone (Cockles & Mussels)
 Moonlight Bay
 My Bonnie Lies Over the Ocean
 My Buddy
 My Melancholy Baby
 My Wild Irish Rose
 O Canada!
 'O Sole Mio
 Ode to Joy
 Oh Marie
 Oh! Susanna
 Oh! You Beautiful Doll
 Old MacDonald
 The Old Rugged Cross
 On a Sunday Afternoon
 On Top of Old Smoky
 Paper Doll
 Pay Me My Money Down
 Peg o' My Heart

Pomp and Circumstance
 Poor Butterfly
 Pretty Baby
 A Pretty Girl Is Like a Melody
 Put Your Arms Around Me, Honey
 The Red River Valley
 Rock Island Line
 Rock of Ages
 Rock-a-Bye Your Baby with a
 Dixie Melody
 Rockin' Robin
 Rose Room
 Sailors Hornpipe
 Saint James Infirmary
 Santa Lucia
 Scarborough Fair
 School Days (When We Were a
 Couple of Kids)
 She Wore a Yellow Ribbon
 She'll Be Comin' 'Round the Mountain
 Shenandoah
 Shine On, Harvest Moon
 Sidewalks of New York
 Sinner Man
 The Skaters (Waltz)
 Smiles
 Somebody Stole My Gal
 Sometimes I Feel Like a
 Motherless Child
 Song of the Islands
 St. Louis Blues
 The Star Spangled Banner
 Stars and Stripes Forever
 Sweet Adeline (You're the Flower
 of My Heart, Sweet Adeline)
 Sweet Betsy from Pike
 Sweet By and By
 Swing Low, Sweet Chariot
 Ta-Ra-Ra-Boom-Der-E
 'Tain't Nobody's Biz-ness If I Do
 Take Me Out to the Ball Game
 Tarantella
 That's a Plenty
 There Is a Tavern in the Town
 This Little Light of Mine
 This Train
 Three O'Clock in the Morning
 Tiger Rag (Hold That Tiger)
 Till the Clouds Roll By
 Time Is on My Side
 Tom Dooley
 Too-Ra-Loo-Ra-Loo-Ral
 (That's an Irish Lullaby)
 Twelfth Street Rag
 Volga Boat Song
 The Wabash Cannon Ball
 Wait 'Til the Sun Shines, Nellie
 Wayfaring Stranger
 Wedding March
 When Irish Eyes Are Smiling
 When Johnny Comes Marching Home
 When the Saints Go Marching In
 While Strolling Through the
 Park One Day
 Whispering
 Wildwood Flower
 Will the Circle Be Unbroken
 The World Is Waiting for the Sunrise
 Yankee Doodle
 The Yellow Rose of Texas
 You Tell Me Your Dream

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